

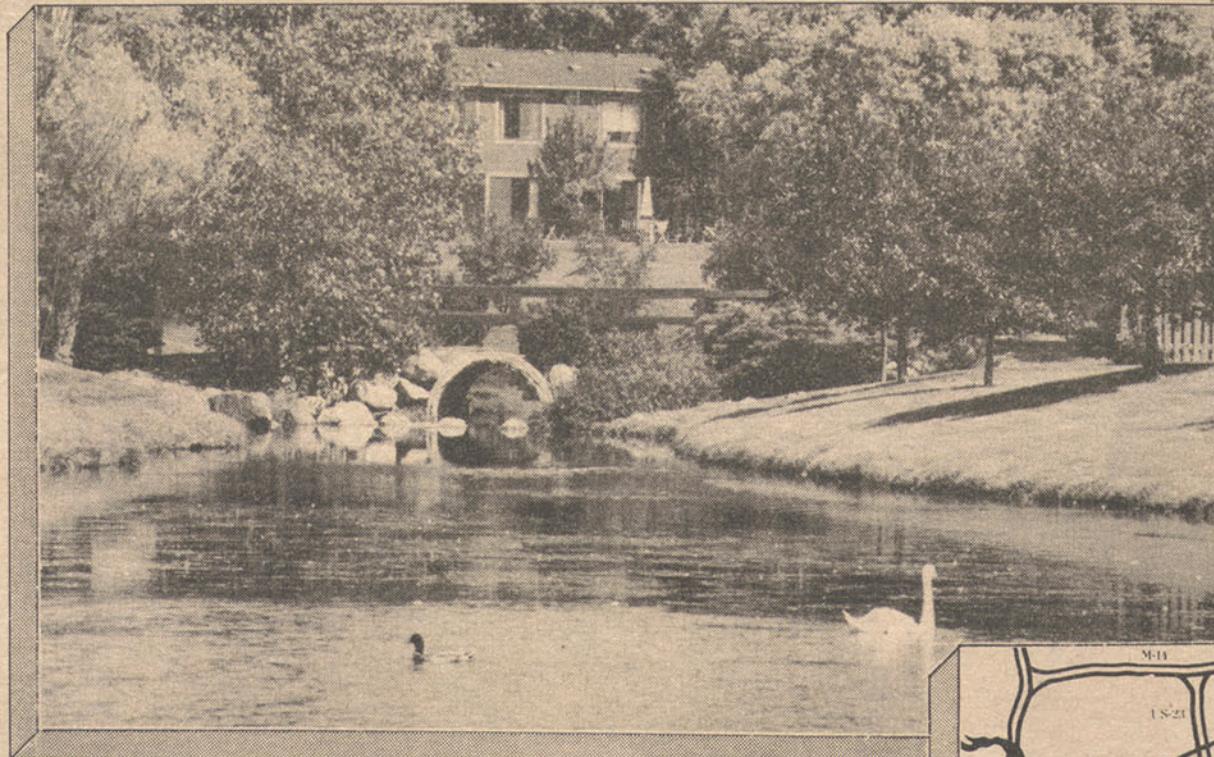
# Ann Arbor Observer

VOL. 7, NO. 3

NOVEMBER, 1982



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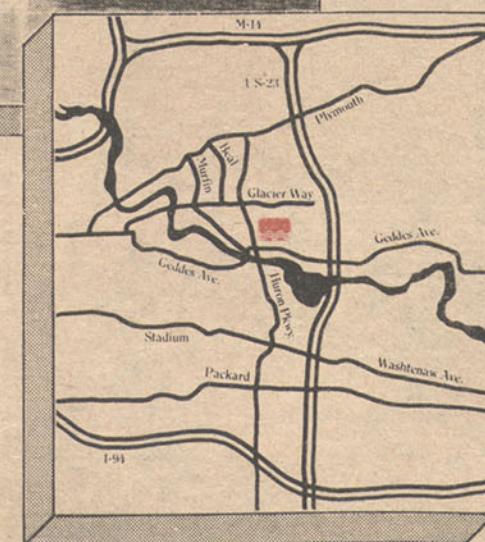
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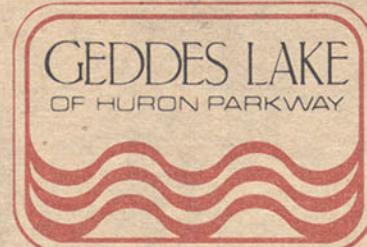
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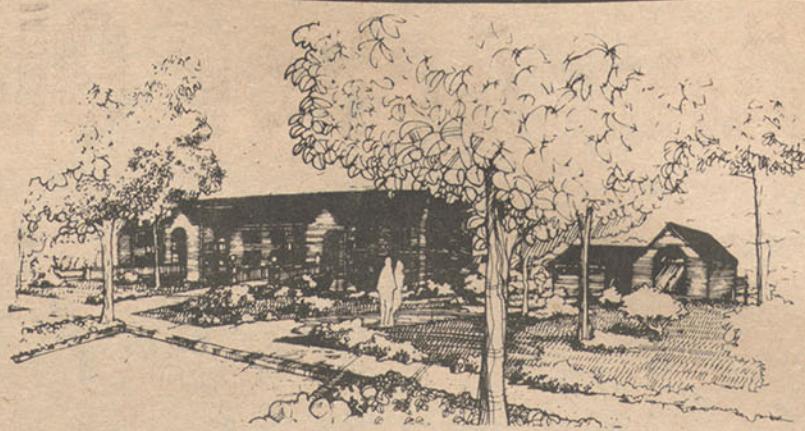
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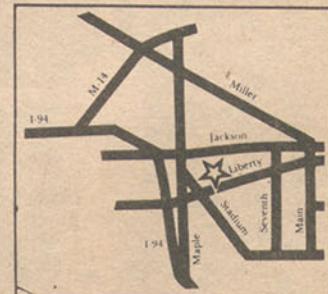
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# Ann Arbor Observer

VOL. 7, NO. 3

NOVEMBER, 1982

Cover: Scott Hartley's watercolor of the alley between Washington and Liberty, across from the Federal Building.

## 7 Around Town

Gary Gregg

### 19 The View from Silicon Valley

In this first of a series on high-tech and Ann Arbor, Gary Gregg reports on the effect of the high-tech boom on the cities in California's Silicon Valley.

Peter Yates

## Amway®

### 25 The Art of Persuasion

"Aggressive" is too mild a word to describe the sales pitch of a local Amway distributor.

Annette Churchill

### 33 The Charity Ball

A behind-the-scenes look at the extraordinarily lucrative annual fundraiser for St. Joe's Hospital.



Anne Remley

### 41 A Misguided Approach?

There are serious questions about whether Ann Arbor public school children are being taught reading properly.

Don Hunt

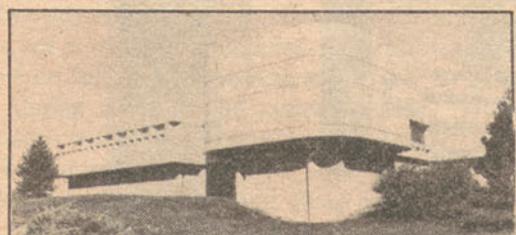
### 53 Mental Patients in the Community

An illuminating interview with a pioneer of community mental health, Saul Cooper, head of Washtenaw County Community Mental Health.

John Hilton

### 60 The Power Broker

Right outside Ann Arbor is an amazing control station that imports and exports Michigan electricity at the flick of a switch.



John Hinckley

### 69 Calendar

Our biggest calendar section ever! 39 pages filled with hundreds of events to choose from. Many are free and marked with a star.

### 110 Classifieds and Services

John Hilton and Mary Hunt

### 113 Changes

New developments on the local retail scene, including Greg Fenerli's new Japanese restaurant, Ian Titterton's sudden exit from the Patisserie, and a surprising number of new stores at the new Kerytown and elsewhere.

Annette Churchill

### 123 Restaurants

Jo-Jo's

Mary Hunt

### 126 Then & Now

The bus depot and the Edison building.



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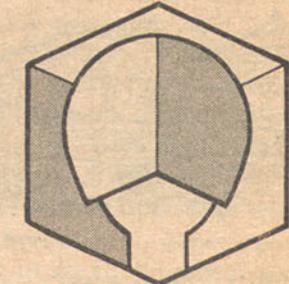
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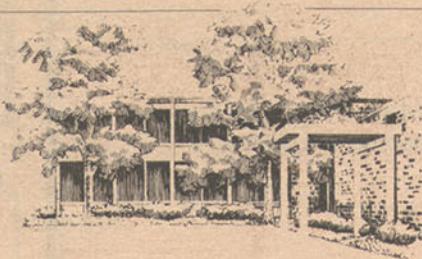


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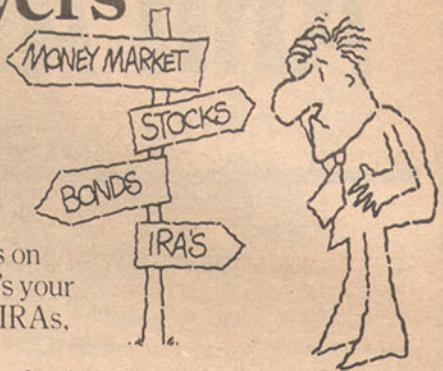
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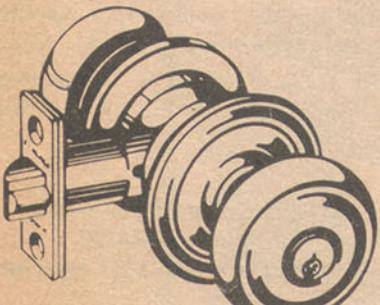
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# AROUND TOWN



PETER YATES

## Drug reform or political goof?

*The mayor's call for the repeal of \$5 pot law stirs controversy.*

**M**ayor Belcher had some of his Republican colleagues on council wincing recently after having announced during a forum on drugs and youth that he favored repeal of the 1974 City Charter amendment which reduced the penalty for possession of small amounts of marijuana to \$5. "Why now, of all times?" they wondered, thinking of the city elections less than half a year away. Ann Arbor Republican success at the polls in recent years has been primarily due to the apathy of U-M students, who showed in the early Seventies that they can be a determining factor when aroused. Few topics these days are as likely to stir them from their slumber as the message from Democrats that the city's mayor wants them jailed for smoking pot.

One city hall official speculates that it was not a carefully considered political move on Belcher's part, but an impulsive act during an emotional meeting with parents concerned with drug use among their children. This official told us, "You hear all these accounts about how his call for a change in the City Charter was probably something planned out to win him points. But I've been around the mayor long enough to know that these things just suddenly blurt out. He just had a bunch of people around him who were all emotionally involved in the issue, and in the heat of the moment he decided to say something which would make them happy."

Not so, says the mayor. "I had already decided to do it before the meeting. I've been in discussion with a bunch of parents' groups for the last six months on the topic of drug use. I fought very hard against the \$5 pot law when it passed in 1974. People tend to forget that when it did pass by referendum, it was 52% to 48%. I think people have the right to express their feeling about this ten years later. I doubt if it would pass now."

One of the criticisms of Belcher's call for repeal of the pot law is that it is an empty gesture. The police have always been able to prosecute under the stiffer state law (up to one year in prison and/

or \$1000 in fines for possession), so repeal of the local law adds nothing in terms of enforcement.

It was a little difficult to pin down Mayor Belcher on exactly what the positive benefit was supposed to be by axing the \$5 fine. Would it reduce drug use? No, said the mayor, "To tell you the truth, I don't think it's going to reduce the use of marijuana at all. Ann Arbor's pot law is symbolic. It's a flag that flies over the city. It affects how people perceive Ann Arbor."

What, we asked, is the negative effect of this image? Does it hurt the city in its effort to recruit high-tech firms? "No," replied the mayor. "I think a lot of young people around the state think Ann Arbor is really lenient on drugs. Take the Hash Bash. Most of the kids are high-school kids. Some people think Ann Arbor is an open city. Just think of the 250 to 300 kids who come in from all over the state for that Hash Bash." We pointed out that the Hash Bash seems to be on its last legs. Attendance has gone down precipitously in recent years.

"I think the \$5 fine is an attitude flag," replied the mayor. "I think a lot of parents are looking for a change in the attitude of government toward drug use because their kids' lives have been ruined by drugs. It's a symbolic act."

We reported to the mayor the dismay of some of his Republican colleagues about the timing of his call to overturn the pot law. Couldn't he have waited until after the election? "But that's not my style," said the mayor. "I think you have to be up-front if you believe in something. And I don't think it's going to make a difference in the city election. I don't think I'm going to get the U-M students on the warpath. If you took a poll on campus, I think you'd find as many in favor of repealing it as you would against it." Whatever the numbers, it is the prospect of inflamed students galvanized to work for Democrats that had Republican council members shaking their heads.

## True brew

*A counter-culture return to the real thing.*

**A**merica couldn't have been started without ale!" Ted Badgerow told us in his near-maniac conversational style. The president of



Gordie Averill caps bottle.

the Real Ale Company, Chelsea's new brewery, had made it back to his headquarters covered with dust and half an hour late for our appointment. Badgerow was undeterred by both the flat tire he had suffered on a supply-buying run and by the cries of outrage from his partner, Gordie Averill, when the cloth Badgerow wiped his hands on turned out to be Averill's T-shirt. He immediately launched into a whirlwind history of brewing since 3,000 B.C., ending with the conclusion that only ale could withstand the long voyage of the Mayflower, hence its crucial importance in the founding of America.

Badgerow, a 1974 theater graduate of Aquinas College, and Averill, a one-time dairy farmer who is Real Ale's vice president, together constitute the board of directors—and one-third of the work force—of the first new brewery in the State of Michigan in thirty-eight years. Their specialty is ale, a class of full-flavored beers traditionally brewed in England and Ireland, less effervescent than the German-style lager beers popularized in the U.S. in the latter half of the nineteenth century. Ale's virtue, to both the Pilgrims and the partners, is its especially hardy yeast, which ferments quickly at room temperature and, unlike lager, can be stored unpasteurized.

Despite ale's popularity among noteworthy early Americans (George Washington and Thomas Jefferson brewed porter, a moderately dark ale, on their plantations), it has been out of fashion in the US for over a century.

Small breweries themselves are rare. Even before Prohibition, local brewers were finding it hard to compete with the

economies of scale and national advertising budgets of giants like Anheuser-Busch. Lately, though, something of a backlash is developing against the big brewers' products, which are often differentiated from one another more by their advertising than by intrinsic qualities of taste. Mass-marketing has led brewing giants to produce beers that taste more and more bland to appeal to the largest number of potential beer-drinkers. Demand has been rising for distinctive beers, some of them imported but others produced in small local breweries. Known in the trade as "microbreweries," these produce monthly six to eight hundred cases of specialty brews for an increasing number of beer connoisseurs. There are four or so microbreweries in California, one in Colorado, and one in New York State. Real Ale is proud to be the first in the Midwest.

On the day of our visit both the president and vice-president were clad in sandals, cutoffs, and Real Ale Company T-shirts. Despite the informality, the Chelsea brewers take their ale seriously. Their assistant, Sandie Holmes, admits that she herself initially made the mistake of underrating them as beer purists. "When I first came up here, one of the first questions I asked them was about using sugar, because a lot of home brewers use corn sugar to feed the yeast culture," she remembers. "They leaped on me with both feet and said, 'No sugar in here at all!'"

"Sugar is cheaper than malt extract, which is why a lot of brewers use it," Holmes explains, "but I was sorry I had said it." A sign on the wall of the com-

PETER YATES



Gordie Averill and Ted Badgerow of Real Ale.

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## AROUND TOWN

pany's tasting room now notes that its two products, porter and stout (a darker, heavier ale) contain only water, hops, malt, and yeast. The sign goes on to list in disapproving detail the added sugars and ten intimidating-sounding chemicals that are commonly used in mass-produced beer.

One of the brewers' inspirations, Badgerow explains, was England's Campaign for Real Ale, a consumer movement dedicated to the preservation of traditional brewing. Badgerow and Averill originally started out making ales at home, back when Badgerow was a sorority cook and Averill still operated the family dairy farm. That gradually led them into the business. Kathy Badgerow and Karin Averill supported Ted and Gordie as they experimented with ingredients, located suitable vats, cookers, and pumps, and worked with state officials who themselves had never had any experience licensing a new brewery.

To get the desired English flavor, the partners import all their malt, hops, and yeast. The fourth ingredient, water, became their main criterion as they looked for a place to set up shop. That swiftly eliminated Ann Arbor ("terrible water in Ann Arbor," Badgerow comments), while zoning restrictions ruled out a pre-Civil War tavern they admired in the Irish Hills. "Finally, here we found the combination of the right water, the right price, and the right zoning," Badgerow says of Chelsea.

They moved into a corner of the impressive red brick factory building across from Jiffy Mix, just where Chelsea's Main Street crosses the railroad tracks, and in so doing also acquired an instant symbol. The factory's tall, octagonal clock tower is as close as Chelsea ever came to a skyscraper, and a picture of it now adorns all of the Real Ale Company's bottles. Frank Glazier, an aggressive businessman and politician who virtually owned Chelsea at the turn of the century, had erected the building to house the Glazier Stove Works. He probably would not think much of his successors' breezy informality. Nor would he likely respect the idealism that prompts them to make products of untested appeal and then refuse to advertise them. But almost anyone would find it hard to resist the sweet, yeasty scent that wafts through the second floor of



Glazier's old factory these days like some delicious, inhalable bread.

Production is currently a modest six hundred cases per month, and everything is done by hand. "I hate to use the phrase 'bottleneck,'" Gordie Averill apologizes, "but that's what it is—bottle washing." Buying the bottles themselves is cheap. Michigan's deposit law requires distributors of imported beers to buy back the imported bottles for ten cents apiece, even though they can't be refilled. Resold for a mere two cents apiece, the bottles are mostly bought to be crushed and used in highway construction. Real Ale puts up its stout in Guinness bottles, while its porter goes into vessels which once held Bass ale. "But it costs so much to soak the labels off, clean the bottles with an electric bottle brush, sterilize and rinse them, that we end up putting thirteen cents into each bottle," complains Badgerow. "We're considering buying new bottles instead."

As of mid October, Real Ale products are now available at over a dozen local establishments, including the Cracked Crab and Escoffier restaurants, the Del Rio bar and Joe's Star Lounge, and the following party stores: the A & L Wine Shop, the Beer Depot, Beer Vault, Big Ten Party Store, the Blue Front, the Fireside Country Store, Huckleberry Party Store, Marshall's, Mindell's Pharmacy, Partners in Wine, the Party Center, Village Corner, and the Wolverine Deli. Outstate distribution, though still in its infant stages, does include Detroit's prestigious London Chop House, four places in Grand Rapids, and an Upper Peninsula supper club whose owner picks up some cases when he visits relatives near Ann Arbor.

The company was licensed to begin

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sales only at the beginning of September, and so far curiosity alone has kept sales moving well. (The beginnings of the repeat trade suggest that the porter will eventually do better than the less familiar stout.) Real Ale also got a big boost from a favorable article in the *Detroit Free Press* a week after Labor Day. Meanwhile, between all-night brewing vigils, supply runs, and deliveries, the partners continue to experiment with future products. The next addition will be the company's first pale beer, to be called "Chelsea Ale." Production is already underway, and sales will begin after federal approval of the label, probably in mid-November.

## Wystan Stevens's new career

*Ann Arbor's historian may have found another way to make ends meet.*

**H**aving failed to convince the city of Ann Arbor to hire him as Ann Arbor's full-time historian, Wystan Stevens is embarking on a new career in deltiology, the serious study and collecting of postcards. He plans to become a dealer in collectible postcards, which are largely from the period between 1900 and 1910, when the postcard-collecting craze first swept the United States.

For most of the past twenty years Stevens has focused his life on amassing all kinds of information and objects dealing with Ann Arbor—a pursuit which has turned him into a public persona of the first order and incidentally made him somewhat knowledgeable in the arcane spheres of collecting bottles, printed ephemera, railroadiana, studio photographs, antique collegiate souvenirs, breweriana, and postcards. But only very recently has his interest in Ann Arbor postcards deepened into an obsession, an obsession that may turn into a career especially well suited to Stevens's eccentric character and predilections.

Wystan Stevens is a person for whom writing assignments, deadlines, and job descriptions are completely alien. He is motivated far more by interests, impulses, intuitions, obsessions, and the

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*Associate editor:* Anne Remley

*Assistant editor:* Paula Shanks

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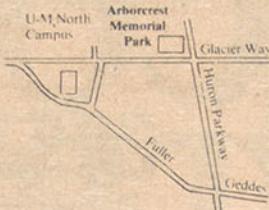
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## AROUND TOWN

sheer love of performing than any conventional sense of obligation, accomplishment, or career development. During his tenure as Kempf House curator and unofficial city historian, Stevens filled his days poking around town recording the public events and changing streetscape of Ann Arbor with his Nikon, sifting through attics and basements, collecting flyers handed out on the Diag, and reminiscing with old-timers. He often stayed up late into the night, reading or cataloguing his twelve thousand slides of Ann Arbor. He has developed an inimitable public persona, aided in part by his full, Falstaffian figure and sonorous voice. Generally jovial, occasionally pompous, he is always full of puns, interesting facts, and apt quotations.

After years of discussions, negotiations, and temporary arrangements, neither the city nor private organizations have ultimately been willing to pay Stevens a full-time salary simply to be himself: a skilled photographer, entertaining interpreter, and walking encyclopaedia of Ann Arbor history. He has stayed around, receiving free housing as the Kempf House curator and occasionally threatening to leave town, a move which would certainly disappoint the many individuals and organizations who have come to depend on him for information, guided tours, and lectures. But until the postcard bug bit, he had no idea what else he might do.

His postcard addiction all began about a year and a half ago, when he met a person with more Ann Arbor postcards than he had accumulated in his extensive collection. Spurred to regain premiere status for his Ann Arbor collection, Stevens began aggressively acquiring the missing items. He bought box lots at auctions, attended antique shows and postcard conventions, and got acquainted with dealers who actually supported themselves by indulging their collecting habits.

Wystan Stevens, postcard dealer—a vocational counselor could hardly hope for a better match. As a self-employed entrepreneur, a dealer never has to fit a job description. A flair for showmanship and a good memory like Stevens's would serve him well. Then there's the thrill of the chase—traveling, poking around in shops, ferreting out people who are moving or housecleaning or settling estates and who might have cards to sell. As a dealer, Stevens could live in any accessible place, because they sell at shows rather than from a regular retail location. He would not be tied to Ann Arbor with its high cost of living. His wife Catherine, who grew up in Yorkshire, England, near the North Sea, might fulfill her dream of once again living near the ocean.

In order to become a dealer with a chance of becoming self-supporting, Stevens has to accumulate a large stock



JIM KRUZ

Wystan Stevens with postcard cart in front of Kempf House.

—just how large he doesn't quite know. In late September Stevens had a chance to purchase the postcard collection of the late Barney Pollard, a Livonia asphalt contractor with a penchant for collecting all sorts of things, including magazines and cars (a thousand models from the Thirties and Forties are presently housed in a warehouse awaiting disposition). His postcard collection, thought to be 12,000, turned out to be more like 23,000, largely from New England, with a good percentage of lively and desirable street scenes that sell for four to six dollars apiece. Simply sorting and pricing the collection and putting it in protective plastic sleeves has taken up much of Stevens's time these past few weeks, and he still has the Far West and all the foreign cards to go.

Stevens and his wife (who is his helper, partner, business manager, and nearly constant companion) are paying for the collection in installments, a big plunge, considering his sporadic income from talks, photography assignments, and occasional tours like the recent "Y" tour of Washtenaw County, scheduled for six hours, that went on for nine—typical of how Stevens turns ordinary events into unpredictable adventures. Another source of investment capital has been the liquidation of Stevens's childhood comic-book collection. "I'm selling it to people who tell me, 'My mother threw it away,'" he says.

Now that the Stevenses have enough stock to sell at postcard shows, their problem is timing: the shows for serious collectors over the next several months are filled up, and the much-anticipated arrival of their baby in February means an almost certain end to their rent-free residence in the Kempf House's cramped caretaker's quarters. The income property they own on Fifth Avenue and Packard unfortunately produces no income in the current depressed rental market. It all makes for a most uncertain situation, full of anticipated excitement and worries about where to live and how

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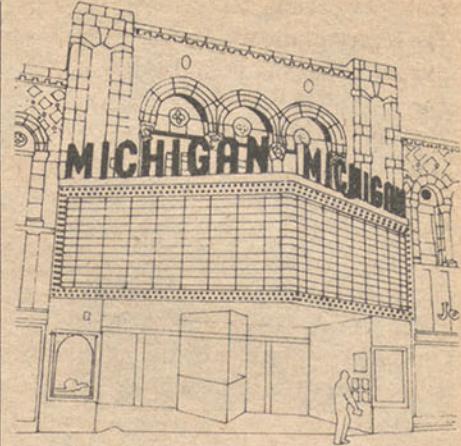
Anita Forster

## AROUND TOWN

to make ends meet. "What I need is a patron," comments Stevens wryly.

Meanwhile, the cold weather is about to put an end to an earlier plan for Stevens to take out a vendor's license, wheel out his garage-sale flowercart stocked with attractive old postcards, and try to raise a little money selling postcards in high-traffic pedestrian areas around the university. At this point even the \$25 vendor's fee is an obstacle, considering the dwindling number of fair-weather days left. "I don't want to be a victim of postcardiac arrest for vending without a permit," Stevens quips. A recent selling trip to a big postcard show in Meriden, Connecticut (planned to sell some of the newly-acquired New England stock) produced a modest profit; the fascinating discovery of the lavish and unpublicized Victorian architecture of Bellefonte, Pennsylvania, a hilly town favored by wealthy mining magnates; and some valuable professional exposure, including inquiries from Andreas Brown, owner of the famous Gotham Book Mart in New York and an avid postcard collector. Brown paid the highest price (\$3,000) ever recorded for a single postcard, an Art Nouveau design by Alphonse Mucha.

Right now Stevens is looking for more work on lectures and tours. "I say that I cheerfully accept honoraria," he says, though he's likely to render services anyway out of a sense of helpfulness and habit. And, in conjunction with the Washtenaw County Historical Society, he's organizing a special exhibit of Ann Arborabilia, including beer bottles, Arborphone radios, dolls, and, of course, postcards—in commemoration of the Society's 125th anniversary. The show will be held in the new Kerrytown community room on the second floor of the Market Building over Thanksgiving weekend (Wednesday, Friday, Saturday, and Sunday). It offers Ann Arborites a chance to learn about postcard collecting as an original source of popular history and to purchase antique cards from hometowns and alma maters across the country.



movies and special events it booked. As it turned out, Belcher had to eat his words, because the resulting Michigan Community Theater Foundation (MCTF) has failed to generate enough money to pay off the bonds which bought the building. Eventually, acquiring the community theater will cost Ann Arborites over half a million dollars, raised by the special ballot proposal passed last April.

Approval of the proposal, it has turned out, didn't fully straighten out the theater's financial problems, due to a series of city hall blunders. The ballot proposal mistakenly didn't include \$116,833 needed by the theater, although the scope of this error was only gradually discovered over the months by city hall officials.

Mayor Belcher initially blamed former city administrator Terry Sprengel for the oversight, but eventually he took the blame wholly on himself. In late August, when he tried to get council to make up the difference with funds from the city's \$300,000 contingency fund, the issue unexpectedly exploded into a major ordeal for him. Republicans had just told council Democrats there was not enough unencumbered money in the city's contingency fund to finance any of the human service expenditures Democrats were proposing that same evening, and they were in no mood to give funding priority to the theater. Since budget changes require eight of the eleven council votes to pass, Belcher needed at least one of the four Democratic votes. To make matters worse for Belcher, several Republicans, led by Fourth Ward councilman Ed Hood, remained unconvinced that MCTF would ever be strong enough financially to survive without continual bailouts by the city, and they refused to go along with the mayor. Their skepticism, shared by some council Democrats, was greatly strengthened by rumors which had begun to circulate in the wake of Michigan Theater manager Ray Messler's sudden resignation in July that MCTF finances were in a terrible mess.

Apparently defeated, the mayor withdrew his resolution to forgive the MCTF debt. Yet he was able to get a similar motion passed by a ten-to-one margin in early October. This dramatic turnaround is a testimony both to the mayor's deep commitment to the Michigan Theater and to his remarkable political resourcefulness when backed into a corner. He took care of the concern about MCTF's financial status by arranging a mid-

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September working session at which MCTF representatives offered persuasive evidence that the Foundation could be expected to continue to operate on a slightly better than break-even basis, as it had been doing all along—if the city would lift the remainder of the theater debt from the Foundation's back.

And the mayor took care of the Democrats' concern about using up the contingency fund by rewriting the resolution so that the money would come out of the projected \$1.5-million general fund surplus. The debt had already been paid out of the general fund, so this resolution amounted to no more than an accounting adjustment. It will not reduce the city's projected \$548,000 cash surplus, which it will need to meet its first fiscal 1983-1984 payroll. This method of writing off the MCTF debt pleased the Democrats, because it didn't bite into the city's contingency fund, which they hope to tap for human services. But it also irked them, since they had been unable to get at the surplus themselves as a source of human services funding.

## A bold building plan for the State Street area

Fifteen stories, including restaurants, shops, apartments, and parking.

The city has long nourished plans for a major development on the site of the parking lots on Washington Street behind the Ann Arbor Bank branch on East Liberty. But past proposals have always fallen through, either because the developers lacked financing, or because their plans flunked the difficult multi-use "sailing orders" city planners have devised for the site, plans that require that any parking structure built on the site also have shops and/or apartments.

Now Royce-Dahlman Ventures, a partnership consisting of Ann Arbor developer Dennis Dahlman and three Farmington firms, has proposed Tally Hall, a fifteen-story structure which would extend from Liberty to Washington Streets. Current plans call for 29,000 square feet on the ground floor, consisting mainly of small ethnic eateries and a few other shops grouped around a central eating area, similar to the existing Tally Hall in Farmington Hills. This would be topped by six stories of parking spaces, two stories of offices, and six floors of condominiums or apartments.

The ambitious project is getting enthusiastic support in city hall and appears to have a fair chance of success, but there are still some significant financial and planning hurdles to be overcome before it becomes a reality.

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## AROUND TOWN

Development Action Grant (UDAG) from the federal government to complete the financing on the \$12-million project. The UDAG grant, tentatively \$2.6 million, would actually be made to the city, which would then loan the money to the developers at an interest rate low enough to make the project feasible. The loan would be administered by the city's Community Development office, which would be allowed to keep the loan repayments for its own revolving loan fund. Because Ann Arbor is not recognized as a "distressed city," it has never before participated in the UDAG program, but the city's downtown area was recently certified as a "pocket of poverty" eligible for UDAG assistance (which shows how peculiar government designations are).

The project's chances for getting the UDAG loan are hard to estimate. Bob Wolf of the U.S. Department of Housing and Urban Development is the man who handles UDAG applications from a region that includes Michigan, Ohio, and Wisconsin. He says that in the last quarterly round only six of the twenty-seven UDAG applications from this region were funded. The principal criteria, he says, are the developers' credibility, the number of jobs created for low-to-moderate-income people, and the ratio of private to public dollars. The minimum requirement is 2.5 to 1; the average for successful applications is about 6 to 1. Tally Hall's final application is expected to be between 4 to 1 and 6 to 1. Tally Hall developers are estimating that the project would generate about 400 jobs, most of them in the restaurant area, with a pay scale ranging from minimum wage to \$5 or \$6 an hour for middle-management positions. If the grant is received, UDAG guidelines require that 75% of the jobs created by the project go to low-to-moderate income persons in general and 51% to low-to-moderate income residents of the "pocket of poverty" area.

In addition, if the UDAG application is accepted, the city must invest its own money in the project, equal to at least 20% of the grant. The recently established Downtown Development Authority (DDA) is currently considering funding all or part of the parking structure portion of Tally Hall.

Additional downtown parking is a top DDA priority, but there is some concern that Tally Hall will use up one of the few remaining sites for parking expansion without providing the 500 to 600 parking spaces already needed in this area of the downtown. Tally Hall's proposed parking structure will have 548 spaces. However, it is estimated that all but 200 of these spaces will be taken up by building tenants. DDA chairman John Swisher III says that he hopes to persuade the developers to reduce the proposed office space and add more parking. "I think they'll see that the

demand for additional office space is not very great," Swisher explains. "But if they don't change their plans, we may be willing to rethink our priorities. This is a very exciting project with multiple economic benefits for the downtown."

These and other questions about Tally Hall's feasibility should be answered fairly soon. The UDAG application must be submitted by October 31, and HUD's response is expected by the end of the year. The DDA must get its plans for Tally Hall adopted by December 31 if it is to use tax-increment financing for it in 1983. Swisher says the DDA hopes to present its plans to council sometime in November.

catching small-mouth bass, he explained. "A lot of people don't know that this area just below the dam is a great place for small-mouth. For some reason, they're not biting today."

Argo Dam happens to be the spot where the old Penn Central (now Amtrak/Conrail) and the Ann Arbor Railroad tracks crisscross on their ways out of town to Chicago and Ludington respectively. Just after Doug Kivi left, a long Conrail freight sped northward along the river. The engineer gently tooted his horn and waved as he passed.

Above the dam, another path follows the river north. On up a quarter mile or so is a strange scene. Across the river, which is very wide at that point, is a dense woods beginning at the far bank and climbing up a steep hill to Longshore Drive. It is a striking panorama of natural beauty, especially with the bright fall colors. To the left of the path, quite close at hand, is Lansky's junkyard, an enormous expanse of scrap metal presided over by two big cranes with electromagnets at the ends of their lines. The sight of such a wild profusion of metal shapes, literally overflowing the junkyard's makeshift retaining wall, is grotesque and beautiful. A friend who welds sculptures finds the place a treasure trove for evocative pieces of rusty metal. Just beyond the vast junk pile, there sits on a side railroad track next to one of Lansky's buildings the shell of an old passenger railway car with all but its steel frame ripped away. The outside is painted an odd pastel blue, and vines now gradually fill up the insides where the seats once were.

As Ann Arbor marches steadily toward gentrification, maybe this spot could be designated an historic preservation area.

## A trip to Argo Dam

*Fishing for crayfish  
and enjoying the  
place's natural and  
unnatural beauty.*

One of our favorite outings is a ten-minute trip out North Main Street to Argo Dam. Just past the railroad viaduct is a little dirt and gravel road among the weeds where you can park your bike or car. A well-worn dirt path leads over the Amtrak tracks to the river and Argo Dam. The path then heads sharply down the river bank below the dam, where there's a nice view of the water gushing noisily through the big sluices, over the spillway, and onto the shallow, rocky river some fifteen feet below the upper part of the river. Just below the dam, the Huron River makes a sharp turn to the left. Looking straight down the river, you can see a few hundred yards down to another bend in the river. All along the far bank is a splendid stand of willows and maples.

Some people like to fish below the dam. On a bright, cool fall morning, we found a man with a white net on a long aluminum pole. He was jabbing the net vigorously into the water some ten feet below. He then pulled up the net and picked out a squirming crayfish. "They don't have the salty taste of lobsters, but I think they taste about as good," he told us. "Just cut off their tails and throw them in boiling water. They're fantastic." The speaker introduced himself as Doug Kivi, a mechanic at Viking Auto Repair. "This is the best time of the year to catch them," he explained. "In summer the water is too muddy. I get the ones with my net that crawl up on those big rocks you see under the water." Behind him was a big red plastic bucket, which had close to two dozen crayfish in it. "It's best of all when they open up all the sluices of the dam. It seems to flush them off the bottom. You should have seen a guy here yesterday. He had half a bucket full of them."

Doug Kivi also had a couple of fishing poles along with him. They were for

## Test of the town

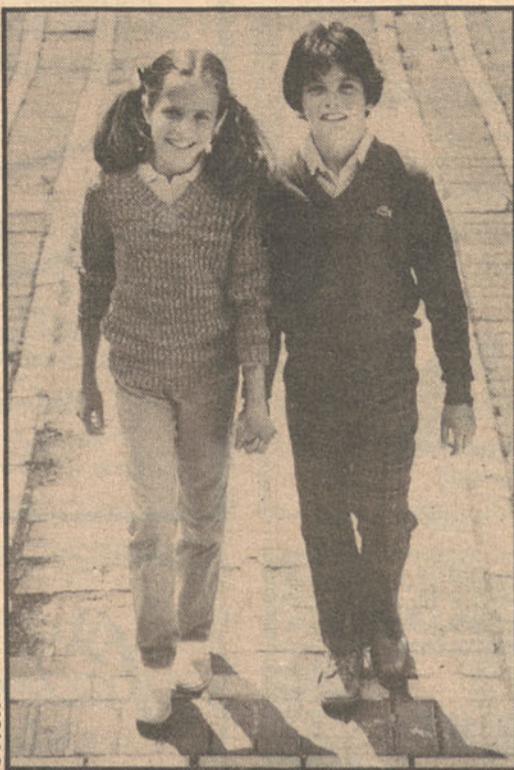
Last month's mystery photo was of the unusual two-story round turret on the house at 804 Monroe, across from the Law Quad and just down from Dominick's. Most local turrets are not actually round but hexagonal (easier to build), points out town-tester Bob Breck, who is now a Kenyon College freshman, incidentally. Several former turret residents, including Laron Williams and Leslie Lawrence, were among the contest entrants. They may select a record from the Liberty Music Shop, 417 East Liberty. To enter, mail your answer (postcards are preferred) to Ann Arbor Observer, Test of the Town, 206 S. Main, Ann Arbor 48104. Deadline: November 15. Sorry, we cannot respond to all entries.



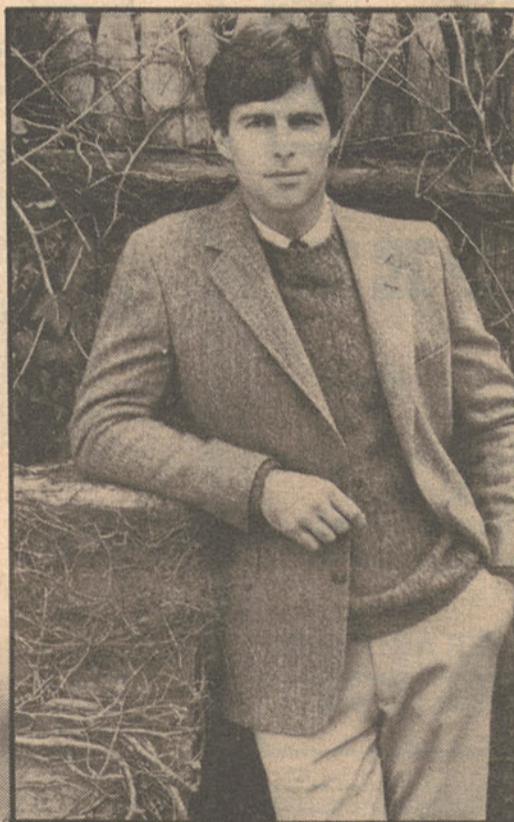
BOB BRECK

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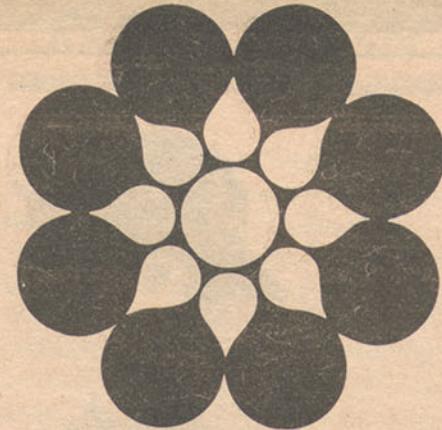
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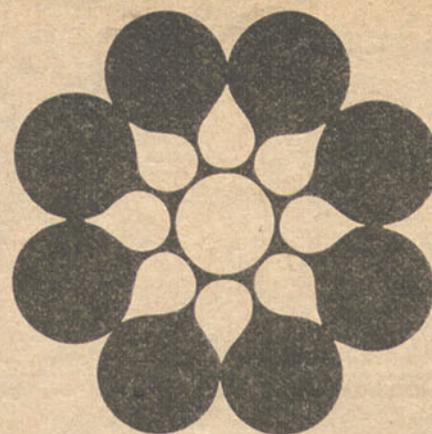
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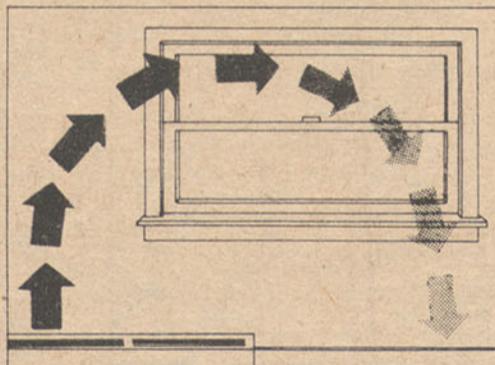
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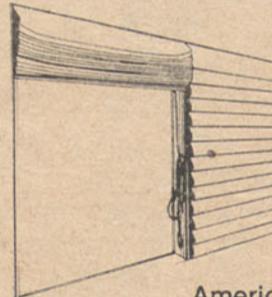
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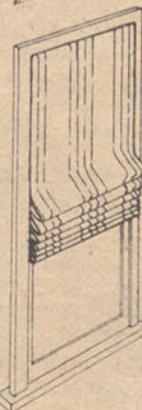
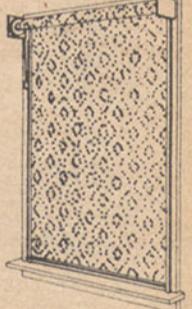
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# The View from Silicon Valley

Ann Arbor has high-tech fever, so Gary Gregg traveled to California's high-tech area, seeking clues on what might happen if Ann Arbor's dreams come true.

**N**amed for the microprocessor chip that has brought us nearly everything small and electronic, the "Silicon Valley" stretches from Palo Alto to San Jose, on the peninsula south of San Francisco. It is the unchallenged Hollywood of high-technology industry: a place where stars are born and fortunes made overnight. The stars may be nameless engineers, but their inventions shape our lives every bit as profoundly as the cinema shapes our dreams.

In "The Valley," high-tech means hard science, Wild West entrepreneurship, and sci-fi futurology, all rolled into a fast-track lifestyle. It generates and runs on a dizzying electricity and boundless optimism. Its young multi-millionaire idols are seen not so much as great scientists or shrewd businessmen as prophets.

The high-tech vision begins in practical engineering: don't just add systems to systems, but subtract, simplify and miniaturize. It expands into a Tomorrowland social philosophy: the post-industrial world will run purely on information,

heavy matter will give way to software, and physical labor to the force of pure intellect. People will work in their homes, at their own pace, interfaced with their worksources by computer terminals. The entrepreneurial spirit will be liberated from the chains of bureaucrats, foremen, and time clocks, and the populist vision of America as an egalitarian nation of small farmers will at last be realized as a nation of small data-processors. With no need to commute to work or school, the energy crisis will be solved and the family reunited.

Admittedly, this is difficult stuff to swallow in the industrial heartland, where ore boats still chug into port with rocks that have to be melted and stamped, where bulky sheets of metal have to be cut and rolled into cars, and where rusting factories and emptying cities suggest the final decline of the West. But in Silicon Valley and other high-tech outposts, Western civilization appears on the verge of its greatest achievements. Not only do dreams daily become realities, but a high-tech elite has learned to expect the undreamed to be-

**By Gary Gregg**

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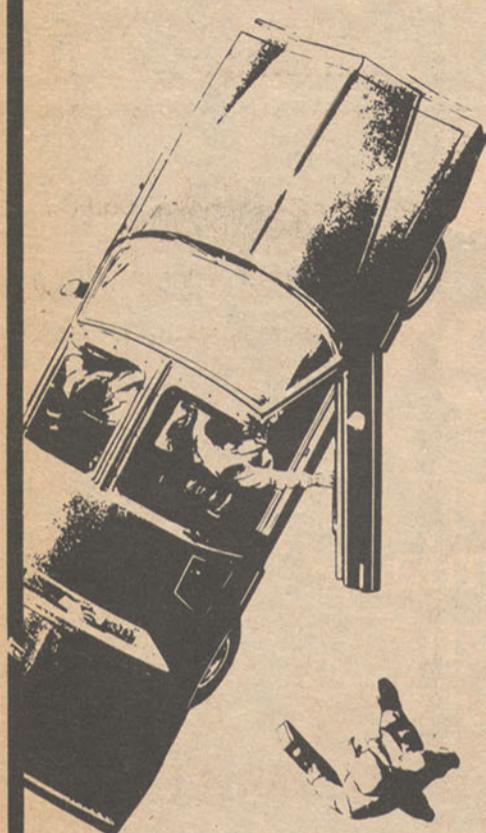
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**"When I talk with old friends from Ann Arbor," said the engineer, "it's painful and embarrassing. If I lost my job tomorrow, I'd start somewhere else the next day, and for more money."**

come real tomorrow and on the market the day after.

Jim Sachs knows both worlds. He left the University of Michigan with a mechanical engineering degree in 1977, received a master's in electrical engineering from Stanford in 1978, joined a Silicon Valley consulting firm, and then started his own company. He helps start-up companies turn good ideas into marketable products that are both pleasing to the eye and easy to use. One of the privileged few able to afford a house in Palo Alto, he often passes up fees in order to take stock in the firms he consults for, hoping he'll get a piece of the next Intel or Apple. "I guess I'm counting on the dream of a lot of people in the Valley," he says, "that an idea I develop will catch on and make it big."

Sachs is tall and thin, with a boyish face which appears younger than his twenty-seven years. He quickly warmed to the task of contrasting Ann Arbor with Palo Alto for a reporter making his first visit to "the Valley." Sachs talked in his living room until well into the morning, painting the Silicon Valley scene as much by his excitement for it as with his words. "When I talk with old friends from Ann Arbor," he said, "it's painful and embarrassing. I don't even know what fear for my job is. If I lost my job tomorrow, I'd start somewhere else the next day, and for more money. There's an exciting, fast-paced life here. It's like a second gold rush. You don't need a degree or to be beautiful or sexy to get a job, but you've got to be motivated, excited and eager to go crashing ahead."

In his Ann Arbor days, Sachs moved in counter-culture circles, but at Stanford he was bitten by the entrepreneurial bug. "That's what this place is all about—entrepreneurs. That's what Stanford's program is all about—turning out entrepreneurs who can survive in a world of entrepreneurs if they understand it's unlike any other world. That's the key to succeeding here. It's not the money, it's that there's a guy at the company's helm with a vision. The entrepreneurs here are like the people of old—Renaissance men who are biologists, engineers, mathematicians, and have good judgment, all in one, like Leonardo da Vinci."

Sachs recounted story after story about twenty-two-year-old engineering

"nerds" who got good ideas and two years later found themselves running \$60 million corporations. Then he told the greatest of Silicon Valley legends: "The thing that gets people excited around here is Steve Jobs. He's a local twenty-seven-year-old guy who dropped out of college and went to work for Hewlett-Packard. He and his friend Stephen Wozniak were computer hobbyists, though Jobs was more of a wheeler-dealer. Wozniak set out to design a computer, just for the pure pleasure of it, so they "liberated," as they called it, some integrated circuits from Hewlett-Packard, and put together some computer boards and took it to a computer store and said, 'Hey, you wanna buy some of these?' The store did, paid them in cash, and they were astonished.

"They went back to Hewlett-Packard and offered them the rights to it. H-P said, 'You guys don't even have college

themselves as entrepreneurs who can do what Steve Jobs did, because they have the vision and the conviction. He's a visionary—he has an incredible knack for elegance and simplicity. A lot of people think he's out to lunch, but he's worth \$250 million." Sachs went on: "There are guys all around the Valley who are so fired up because they're working on things so exotic they can't even talk about them, because there aren't any words for them yet. I have several friends working in their living-room workshops, thinking, 'What can I do with a high-voltage electron beam and a bunch of prisms that no one's done before?'"

Sachs' gold rush excitement is typical of the high-tech world, or at least of the entrepreneurs, who disdain as bureaucrats those who would join large corporations and gradually work their way toward the top. Randy Gibson, the thirty-three-year-old president of a San Diego computer systems company, says the excitement means more to him than his new-found wealth. "It's like riding a wild animal," he says of his firm's expansion from 5 to 70 employees in barely a year. "You've got to keep it from careening into walls, but if you rein it in too tightly, you'll kill it. You've got to guess which risks to take and then just

**"It's like riding a wild animal said the president, talking about his firm's expansion from 5 to 70 employees in barely a year. "You've got to keep it from careening into walls, but if you reign in it too tightly, you'll kill it."**

degrees and can't possibly know what you're doing. Go away.' So they found a guy to bankroll them and set out to go big time. They decided they were going to convince everyone this was God's gift to the world. They took out a two-page ad . . . , and here Sachs broke off, saying, "wait a minute." He disappeared into the back of his house and returned with the September 1977 special issue of *Scientific American* on microelectronics dangling from a bamboo magazine-stand rod. He laid it on the table and opened it to page 97—the corner of which had been folded down—and there was the two page ad: "Introducing the Apple II." "Boy, did it sell like hotcakes," Sachs continued, "and Steve Jobs is now worth a quarter of a billion dollars."

"Jobs has been the Ayatollah of the company. The people around here, in the backs of their minds, they all think of

hang on for the ride." He says most high-tech entrepreneurs share his perspective, and that a number even enjoy amplifying the rush by "tooting coke and then doing business."

Sachs' version of the Steve Jobs story errs in some of its details, but that matters little, as its importance lies in being the centerpiece of a whole high-tech folklore that circulates around the Valley. Pro-entrepreneurial, anti-establishment themes resonate through nearly all of them: the little guy with a vision but no credentials (fill in Apple, Atari, etc.) beats the big guy to the punch (fill in IBM, GE, etc.) and makes a bundle. Then one of the big guys buys out the little guy and sends the flaky visionary packing. The little guy's firm—now soulless in a cold corporate bureaucracy—founders and loses to another little guy with a vision.

But there are also casualties, when less fortunate little guys go under in "shakeouts" and "bloodbaths." Industrial espionage is commonplace, and company loyalty the exception. Engineers hired to develop a product often quit and form their own firms when they see how to design it. And the little guys complain that the big winners are the venture capitalists, who often end up owning more of the firm than the entrepreneur. Losers

## The engineer recounted

story after story about 22-year-old engineering "nerds" who got good ideas and two years later found themselves running \$60-million corporations.



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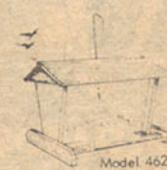
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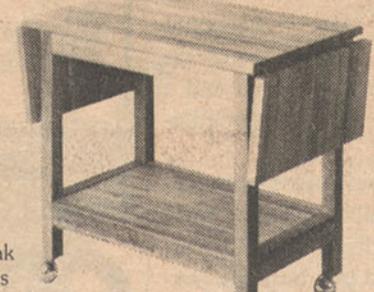
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**"Palo Alto has prided itself in attracting a mix of people, incomes, and family sizes," said the public housing commissioner. "But we're losing that mix. The two-worker professional family with few or no children has become the norm."**

get trampled in the rush. "People around here are real doers," Sachs says, "and it makes them not want to hang out with people who aren't."

**H**igh-tech has yet another side: the potential for explosive development. The Silicon Valley region experienced an influx of nearly a million people between 1960 and 1980, and growth has brought problems as well as prosperity. Some trace the high-tech boom back to 1938, the year grad students Hewlett and Packard began tinkering in their Palo Alto garage. But the foundation for the boom was actually laid in the mid Fifties, when Stanford University decided to ease some of its tax burden by developing a research park on the southern edge of the campus and a shopping center on the north edge. The Palo Alto mayor at the time was also a Hewlett-Packard vice-president, and he worked closely with both the university and local corporations to make it happen.

Andrew Doty, who worked for ten years in U-M's Community Relations Office and now directs Stanford's Office of Community Relations, explains, "The initial vision was of a tidy research park that would meet the needs of Stanford and Palo Alto for some time to come. The Silicon Valley explosion wasn't anticipated at all." Sylvia Seaman, the executive director of the Palo Alto Housing Corporation recalls that when she moved to the area in 1959, she took her children to see Charles de Gaulle, who was touring the Stanford Research Park as a "prototype of clean industry." The park and surrounding area grew slowly but consistently, covering more and more open land and bringing traffic congestion.

"By the mid Sixties," Seaman says, "there was considerable controversy over the mixed benefits of these developments." Neighborhood groups organized to preserve the small university-town character of Palo Alto, and local politics to the present day has been dominated by struggles between anti-development "residentialists" and the pro-development "establishment." The residentialists won a dramatic series of victories and took control of the city council but failed to turn back the tide entirely. Palo Alto now has 55,000 residents, but a daytime population that swells to over twice that, as commuters come to work and shop. According to one study, a house that sells for \$80,000 in Boston would have a \$292,000 price tag in Palo Alto. And the town's character has changed, Seaman says: "Palo Alto has prided itself in attracting a mix

of people, incomes and family sizes. And its schools have been among the best in the nation. But we're losing that mix. Lower-income people are being forced out. Young families with children can't buy here, and the schools, losing population, are closing left and right. The two-worker professional family, with few or no children, has become the norm."

The largest explosion of development in the area occurred in the mid Seventies, fueled by breakthroughs in the design of silicon semiconductor chips and a massive infusion of defense dollars. Naphtali Knox, now a developer himself, served as Palo Alto's city planner during most of those years and found many of the controversies deposited on his desk. "Light industry is not necessarily clean and not necessarily light," he says. "A lot of people think of R and D as involving only office buildings, but it often requires large and noisy equipment. We've had fires, explosions, and chemical spills. Some firefighters have been hurt and sued the city. We have a book two inches thick on how to fight chemical fires. It isn't exactly the clean, safe, quiet, totally harmless neighbor you'd expect it to be."

Knox says the city was able to curtail much that would have more seriously hurt the community, and with Stanford's cooperation it did an excellent job of controlling architecture in the park. "It's beautiful inside the park. The companies have built campus-like settings. Externally, though, the wild, natural environment has been destroyed, and there's been a battle here between those who like the manicured style of the industrialists, and the environmentalists who favor wilderness."

The southern portions of the Valley have had a more difficult time. Palo Alto (in the north) and San Jose (in the south) compare rather like Ann Arbor and Ypsilanti. One houses a prestigious university and wealthier, more gentrified residents; the other a state university and community colleges, and with more of a working-class character. In San Jose and other southern Valley communities, residential organizations more typically sputtered getting off the ground and failed to flex much muscle against the developers. While Palo Alto was being crowded with R and D centers and corporate elites, the rest of the Valley was being covered with manufacturing, traffic congestion, air pollution, and suburban sprawl.

Eric Carruthers, principal planner for Santa Clara County, has lived in San Jose for over twenty years and witnessed the boom from its beginning. "In the 1950's there was a large area of agri-

cultural land separating Palo Alto and San Jose," he says, "mostly apricot, cherry and plum orchards. Virtually all of that land has now gone into housing. Nearly a sixth of it went into streets. There was lots of handwringing and lamentation over the loss of that land, as it was some of the most productive in the world. But this has all been forgotten now, and it's simply accepted that there are a million and a quarter people here."

Carruthers explains that local planners often found themselves helplessly outflanked as corporations and developers played communities against each other, inducing them to lower their standards further and further. "There was a time when a coalition of town officials, landowners and contractors were actually meeting secretly. A reporter found them meeting at a hotel, listed as a gathering of the Book of the Month Club," he recounted.

As it is today, residents of the southern parts of the Valley have very long commutes, even by the standards of major metropolitan areas. And during the rush hours, traffic typically crawls along the expressways at 15 or 20 m.p.h. The Valley has become crowded and expensive enough that high-tech firms are beginning to move and locate their expansions elsewhere. Carruthers says the region now faces a new challenge: "Are the industry leaders going to care about what's happening in the area, because this is their home?" he asks. "Or are they going to just allow it to degrade by moving their businesses and private lives somewhere else? A few seem to be expressing sincere commitments. But most seem not to care about maintaining the physical plant of either the community or their own factories, and simply suck the area dry and then move on."

After two decades of fantastic growth, Carruthers says, "we have more people here enjoying what fewer people enjoyed in the past, so for those new people, I guess it's a benefit. The thing I worry about is that the free amenities are disappearing—the open spaces, the quiet, the unfenced places to hike and fish. The rich can always get those things because they can buy them. But the poorer people can only get them if they're free."

**S**uch are the promises and dangers of high tech. Compared to mills and foundries, high-tech companies *are* cleaner, safer, and architecturally more pleasing. But explosive development can squeeze from a community all but its professional upper crust and set

**"In the 1950's there was a large area of agricultural land separating Palo Alto and San Jose," said the planner. "There was lots of handwringing and lamentation over the loss of that land, as it was some of the most productive in the world."**

off uncontrollable sprawl in surrounding areas. The entrepreneurial ferment creates an exhilarating atmosphere of boundless imagination and ambition. But it also breeds a ruthless gunslinger mentality. "This is a heavy place," says Joel Yudken, a former Lockheed engineer and now a high-tech critic. "Everything imaginable is going on out here. Lots of people have their eye on making it big, and lots are. It's incredibly exciting if you're in the middle of it, but if you're on the periphery, you just get wet."

Nearly all of these Silicon Valley-ites eagerly volunteered advice. None saw any reason why Ann Arbor couldn't become a center of high-tech business, but several had warnings for their would-be sister city in the Midwest. "Michigan should make sure everyone understands the impact of what they're doing," said former U-M administrator Doty. "You'd better be thinking about housing. You'd better be thinking about traffic arteries. You'd better be thinking about the community reaction."

Palo Alto planners Seaman and Knox echoed Doty's concern. "Somebody has to think about housing," Knox said. "A lot of people in Ann Arbor will say they'd love to have that problem. Fine. They'll have it."

As expected, critic Yudken was quick to smell a rat. "You've got a few high-tech entrepreneurs and developers there taking advantage of the crisis in Detroit to pursue their own interests. It won't do a thing to help Detroit," he maintained. But surprisingly, entrepreneur Sachs was equally suspicious: "The decision to develop high tech in Ann Arbor has been made on a purely cash basis. It isn't going to do anything for the unemployed of Michigan, because if it works, you'll have the top graduates from all over the country flocking there for the jobs. We have biotech firms sprouting up in southern San Francisco where steel mills and manufacturing plants are shutting down, but there's a zero match of workforce skills. It's purely a matter of convenience for them, and it's not helping the workers there at all."

And as the gold rush shifts to strands of DNA and moves north toward San Francisco, the legendary Intel—father of the silicon microprocessor chip and patriarch of the Silicon Valley corporate genealogy—has fallen on hard times and avoided layoffs only by going on a fifty-hour work week. Not far away but a century ago, the legendary John Sutter—who discovered that precious yellow metal in the spring feeding his mill—died a pauper.

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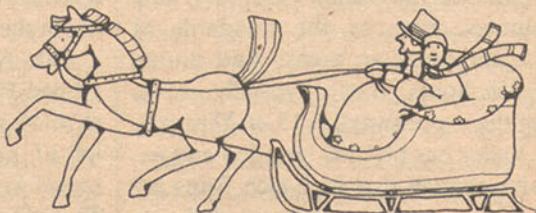
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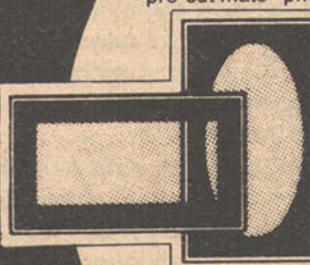
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**O**n September seventh, about eighty people showed up at a meeting room in the Holiday Inn West in Ann Arbor to hear something they had been told would benefit them financially. Most of the people who stood around sipping water from plastic cups while waiting for the meeting to begin had no inkling that the evening's fare was to be a high-pressure pitch to become an Amway distributor. It is part of the Amway philosophy that prospective distributors not be told the name of the company recruiting them when they are invited to hear an Amway pitchman. The Holiday Inn meeting room had been rented in the name of Hawke Enterprises, and the conservatively dressed audience—the men mostly in business suits, though it was eight o'clock in the evening—knew only that they were to meet a "very successful entrepreneur."

The "very successful entrepreneur" turned out to be a short, chunky, twenty-nine-year-old ex-hippie (his term) by the name of Bob Howard. "Tonight I'm going to share an idea with you. You can't spend any money tonight," Howard reassured his audience. "Anybody here opposed to making money?" he asked,

and when nobody said anything, Howard told them of the time, at another meeting, when a hostile member of the audience had said that money could not buy happiness. "I told him, 'Man, you don't know where to spend it,'" said Howard, stating for the first time the main theme of the evening, which was that money was not the main thing but just about the only thing, and if you did not want to be rich, then you probably needed locking up.

"I was a dreamer," said Howard, explaining his discovery of entrepreneurship. "My father told me to get in my own business. I didn't want to go to college. What could I do? Any fool can paint, so I started my own house painting business. Seven years later I went back to my father, broke, driving a '65 Chevy Impala." After talking to his father, Howard decided to seek advice from a business service. They told him there are two reasons people are broke,

the first being poor time management. "What do you think the average American's doing now? Bowling, watching TV, playing softball? That'll secure their future," said Howard with heavy sarcasm. The second reason people are broke is who they associate with. Associate with bums and alcoholics, explained Howard, and that's what you'll become.

"I realized I was associating with the wrong people. I never met a house painter who had the things I wanted," Howard went on. "I was driving along in my '65 Chevy and I saw an ugly man driving a Mercedes with a beautiful blonde beside him. 'I've got to get one of those cars,' I said to myself, but I'd never seen a house painter in a Mercedes."

"I remember the nice restaurants I used to go to," Howard said in his most sarcastic manner, "like Denny's and Sambo's. Why drive all the way to Dearborn to eat at the Hyatt when you can eat at Denny's? On my days off, I'd drive through Barton Hills and look at the big houses. Someday things will be better, I'd tell myself. But how would things get better? I had to change my attitude. I went to the bookstore, and one book jumped out at me, *How to Get Rich* by J. Paul Getty. I found there are

three main elements to being successful. You have to want it, you have to be willing to work for it, and, most importantly, you must have the vehicle. As soon as I found the vehicle, it changed my life."

Howard is an enthusiastic and vigorous talker who claims to have failed eleventh-grade speech. He has a heavy Midwestern accent and had drawn the audience into his life story. The audience appeared to be made up mostly of working-class white couples, people who looked like they could be postmen, garage mechanics, appliance salesmen, hairdressers. There was a sprinkling of blacks, perhaps seven or eight.

"If money was no object, what are three things you'd like to have?" asked Howard. "I want you all to write down the answers. Maybe you'd like to have a

By Peter Yates





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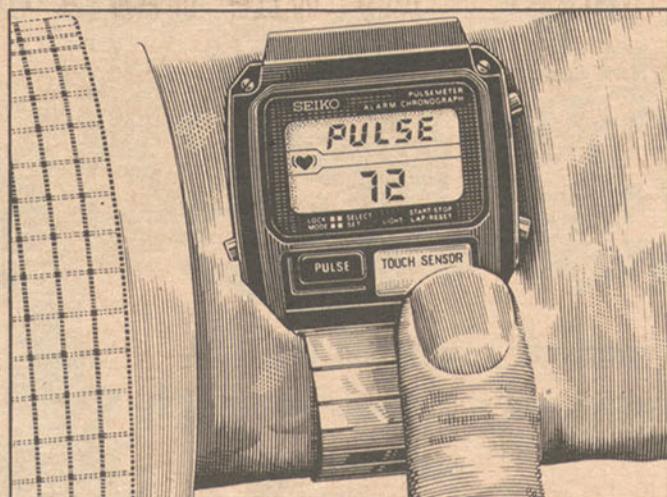
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"I was a hippie four years ago," said the promoter. "My wife was a dental assistant. Six months ago I retired at the age of twenty-nine."

Porsche, a Mercedes, a Jaguar, or a Cadillac. Maybe you'd like to have a motor home." All around the room, people started writing, in notebooks, on scraps of paper, on the backs of envelopes. Just about everybody in the room complied with Howard's request. "Perhaps you want a vacation home," added Howard, "a condominium, a boat. Maybe you'd like to have a yacht. Have any of you thought of that?" A couple of people raised their hands. "Some of you have," said Howard in an admiring tone. "Some of you have thought that big."

Howard used a black magic marker to put a dot in the middle of a white chalkboard. "What do you see there?" he asked. One person said he saw empty space, but everybody else Howard questioned said they just saw a black dot. "Ever had a flat tire?" asked Howard. "Been stuck in the snow? Got a speeding ticket? Ever locked your keys in your car? It's a detail," said Howard pointing at the dot. "What I'm going to do is see if we can forget about the details."

"What would you like to do?" Howard asked one man, who replied that he would like to travel with his family. "How would you travel—on bicycles?" asked Howard to a roomful of chuckles.

"No, in a motor home," the man replied, "on a three-month trip."

Howard beamed—he wanted people to think big—and wrote the motor home trip and its approximate cost on the chalkboard.

"I want a big colonial home with eight bedrooms and eight bathrooms," said a woman in the first row. "And ten fireplaces," she added, "and an indoor/outdoor pool, and a lake big enough to water ski on."

"How much would that cost?" asked Howard. Someone suggested a couple of million, and Howard wrote it on the board. "Are you married?" Howard asked the woman who wanted her own lake. She was. "Is your husband here?"

Howard asked. He was not. "That's a good thing," added Howard.

The next person Howard questioned, another woman, wanted a little ranch with five bedrooms. "How many bathrooms?" asked Howard.

"I'd only thought of three, but eight sounds great," she replied.

The next person wanted a Mercedes. "What's the new one, is it the 380 SL?" he asked. "I want one of them, a black two-door with red leather upholstery and a phone in it."

Howard wrote this down on the board and spun out the fantasy of going to a Mercedes dealership, climbing into the newest and sportiest Mercedes, and sinking into the luxurious leather seats. All around the room people were smiling, imagining themselves in a brand-new Mercedes.

A bearded man in a tweed jacket wanted an island. "Where do you want it? Alaska?" asked Howard.

"Not hardly," the man replied. "Somewhere around Hawaii."

Up on the board it went: one island. Another man wanted a Lear jet. "How much will that cost?" Howard asked.

"Two and a half million," the man replied.

A little less ambitious, the next man wanted a red Ferrari. "How much will it cost?" Howard wanted to know, and when the man said it costs \$59,000, Howard answered, "You've been looking at one." The man nodded yes. "Sure he has," Howard said. "Are there any Ferraris in the parking lot? Does it make sense that you should associate with people who can afford them?"

Changing tack a bit, a woman said she wanted an education for her children. "How much would that cost?" asked Howard once again.

"It depends on what they want to be," someone replied.

"They want to be rich," answered the woman with the children.

(continued on next page)

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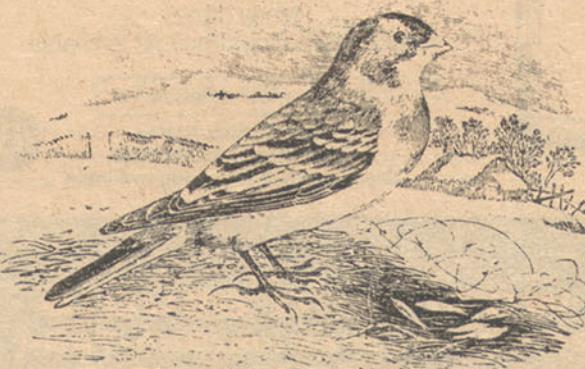
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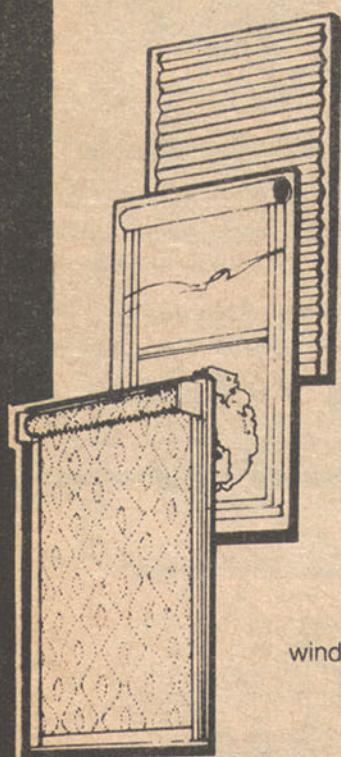
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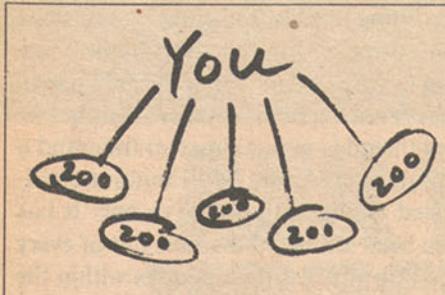
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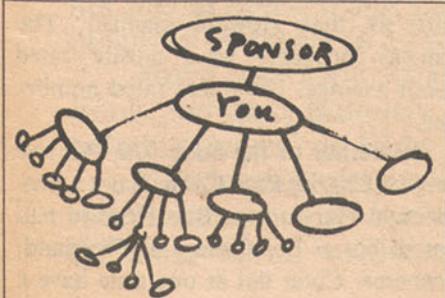
**B**y this time the chalkboard was covered with Howard's writing—he had written down all the Mercedes, the swimming pools, motor homes, yachts, and islands the people in the audience said they wanted. "Did you notice that we forgot about the detail?" asked Howard. Howard had now been talking for an hour and he had everybody in the audience salivating at the thought of red Ferraris, Pacific islands, and multiple bathrooms. Now Howard really started to make his pitch, to explain to his audience how to go about fulfilling their fantasies.

"You have to have a plan," said Howard, "a two- to five-year plan of eight to ten hours a week. Let me show you what you can do with those ten hours a week. But you have to be in your own business. Our goal is to preserve the free enterprise system."

The next part of Howard's presentation was hard to follow. Sums of money large and small were bandied about. Diagrams of increasing complexity were drawn on the chalkboard. "I'm going to show you how to make an extra two thousand dollars a month, show you how to expand your business," said Howard as he drew the following diagram on the board.



"You can work till you're sixty-five and get out with a gold watch and a dead turkey," said Howard. "You can be a successful teacher or physician, but what does your savings account look like? What you need to retire early is a permanent income. The system can be beat, but you have to want to beat it, and you have to associate with people who want to beat it." The structure of the business that Howard explained looked like the classic pyramid, and the diagram on the board ended up looking something like this.



The way the business works, as Howard explained it, is that you are supplied by your sponsor, who takes a percentage of your income. The people below you in the structure pay a percentage of their

income to you, and so on down the chain. All these separate businesses paying a percentage of their earnings to you is what gives you the magical "Permanent Income." "You're going to ask, what if someone quits?" said Howard. "If you had a successful business, if you worked for yourself, you had living security, would you quit? No, you wouldn't. They won't quit." What you should end up with at the end of your two- to five-year plan, Howard explained, is an income of \$98,000 a year, not including what you make from your regular job.

Howard had been talking for over an hour and a half. He had not mentioned Amway or given any hint as to what kind of product or service he was talking about. "Rich De Vos and Jay Van Andel started a company in 1959 and made \$500,000," said Howard, mentioning the founders of Amway for the first time. He listed the annual income of the company for several years. "In 1979 they made \$850 million, last year over a billion. We are the fastest-growing company in the U.S. We're in thirteen countries, we advertise on ABC, NBC, and CBS. That's what I've explained to you tonight. We called our company the American Way Corporation of the U.S. You've heard of us. Our nickname is Amway."

It was 9:45 p.m. Howard had been talking at an ever-increasing speed since shortly after 8:00, and he was now flinging his words so close together that they were hard to separate. He had promised, at the opening of his speech, that he would be splattered all over the ceiling by the evening's end, and it seemed that he well might be. "If you want to make a hundred thousand a year, don't ask the guy who makes twenty thousand," said Howard. "Don't ask the guy who punches a clock, don't ask the guy who doesn't have dreams. Read *The Possible Dream*, it's a book about Amway by a professor at Harvard."

"Someone is going to tell you that it doesn't work," said Howard, getting angry. "Today the only ones on trial are the ones who are not in Amway. I'm just here because I was born tonight and I thought I'd come and tell you about something that doesn't work. Of course Amway doesn't work. That's why Bob Hope comes on TV and says look at Amway. Thirty-six of our products are rated number one by *Consumer's Reports*." Howard produced an Amway publication full of photographs of distributors who have "gone direct"—who have reached the level of sales whereafter a distributor buys direct from the corporation, and not from his sponsor. He went around the room showing a photo of himself and his wife, Bonnie, (Howard has a moustache in the photo) and shouted gleefully, "That's me, touch me."

"When you go home tonight, someone's going to say, 'Amway doesn't work.' Listen to them." When he said this, Howard doubled over and roared with laughter. "I have a friend who re-



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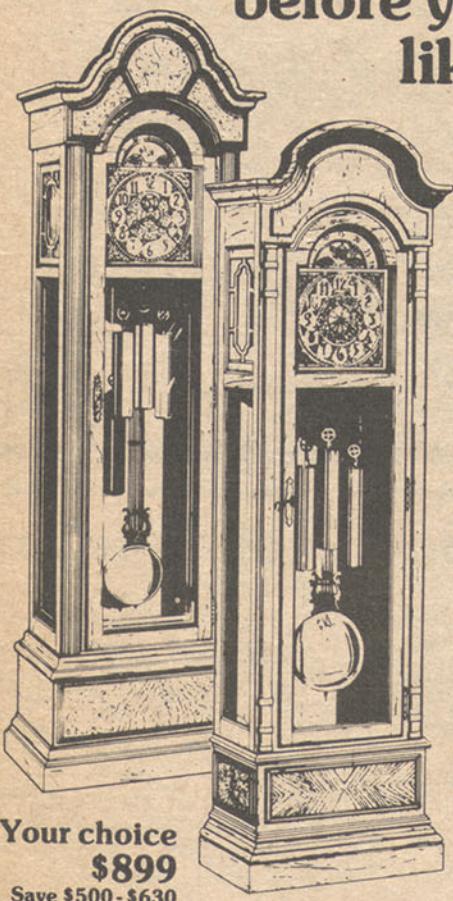
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## The promoter was working himself into a frenzy. Gleaming with sweat, he had all the fervor of an evangelical preacher.

tired at the age of twenty-nine. He's good-looking, he's handsome, he plays golf and tennis. You know who that is? That's me. But someone is going to laugh at you and say 'Amway doesn't work.'

"I was a hippie four years ago. My wife was a dental assistant. Six months ago I retired at the age of twenty-nine. My wife and I had dinner with Pat Boone, a direct distributor of Amway." Howard was working himself into a frenzy. Gleaming with sweat, he had all the fervor of an evangelical preacher. "Six months ago I got in a limousine and went to visit all the people who said it wouldn't work," said Howard, who added that he also had a retirement dinner at which he smashed an alarm clock —symbol of the eight-to-five existence—with a sixteen-pound sledgehammer he had painted red, white, and blue. "Don't read one guy's opinion in the newspaper," said Howard, apparently referring to a recent *Detroit Free Press* investigation of alleged Amway tax dodges. "We need better reporters, reporters who can see the positive. Watch out for the critics who are going to steal your dream."

Howard told the audience that after a short break he would spend five minutes explaining how to get started in Amway. "It's going to cost you money to start your own business. It's going to cost you eighty-five dollars." Eighty-five dollars is the price of the Amway sales kit. Howard asked the audience how many would not have come if they had known it was an Amway meeting, and about a quarter of the people present raised their hands.

After a short break, the meeting reconvened. About fifty people remained, perhaps two-thirds the number that was there at the beginning. Howard explained that there are four things you have to do to get started in Amway. You listen to tapes, read books, list names, and hold a meeting. Howard asked everybody to list all the friends they could think of in two minutes. One man listed fifty-one names. A woman had fifty. "That piece of paper is all you need to get this business started," said Howard, who then gave them the Amway recipe for calling a meeting. You call up friends, tell them you're in a hurry (so they can't ask questions). Can they come over Tuesday? Don't mention business. Tell them there is something to discuss. Tell them to get a babysitter. Hang up the phone. The conversation must not last longer than thirty seconds. "One out of four of them are going to get in the business. This is very predictable. It's a numbers game," said Howard, and at ten-thirty the meeting came to a close.

**A**mway, which is based in Ada, just outside Grand Rapids, Michigan, is one of the largest privately owned corporations in the U.S. Its founders, Rich De Vos and Jay Van Andel,

are prominent members of the right-wing political establishment and were both listed as being among the richest men in America in a recent survey by *Forbes* magazine. Amway is the second largest direct sales organization in the world, second only to Avon Cosmetics. Amway distributors are discouraged from selling door to door. "Gordie Howe [an Amway distributor] and I don't knock on doors," said Bob Howard. Rather, they sell at get-togethers in distributors' homes.

A number of people—and Bob Howard is apparently among them—make a very good living selling Amway products. Amway's four-color internal publications are full of photos of Amway distributors with swimming pools, Rolls Royces, Mercedes Benzes, and very substantial homes. However, according to a *Detroit Free Press* article, the average Amway distributor only makes fifty dollars a month, only one in four ever recruits another distributor, and the odds on making two thousand a month as an Amway distributor are estimated as eighty thousand to one. It has also been estimated that one out of every two Amway distributors quits within the first year.

A *Consumer Reports* spokesman said that they specifically forbid anyone from using their ratings to sell or promote products rated in their magazine. She asked for Bob Howard's address and phone number so that they could turn it over to their legal department. The *Consumer Reports* spokesman also said that they did not rate products "number one," though, in fact, they do rate products in order of estimated overall quality, so presumably the product at the head of the list has been rated "number one." *Consumer Reports* gave me a list of ten Amway products they had tested, not the thirty-six that Howard claimed. The Amway products were mostly rated about average. None was rated number one.

The author of the book *The Possible Dream*, Charles Paul Conn, is not a professor at Harvard, as Bob Howard had stated, but at Lee College in Cleveland, Tennessee. Conn did at one time have a visiting fellowship at Harvard, according to his book cover.

Bob Howard has retired from his painting business and is now a full-time Amway distributor. He drives a Cadillac.



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# THE CHARITY BALL

## How Ann Arbor society pitches in to raise almost \$200,000 a year for St. Joseph Mercy Hospital.



By Annette Churchill

The Christmas season began last February for the twenty-six men and women of the 1982 Benefit Committee for the Catherine McAuley Health Center, which includes St. Joseph Mercy Hospital, Mercywood, and the Maple Medical Center. Marnee DeVine, chairman for the second year, had persuaded two-thirds of last year's committee to serve another year.

The volunteer group is drawn from old, established Ann Arbor and Ypsilanti families, professionals in law and medicine, and prominent people in local business and industry. They quickly analyzed the success of last year's Christmas ball and decided to do the same thing again for the 1982 benefit. "Only it has to be better," DeVine advised. "You have to keep building, or people lose interest." February was none too soon to start planning a grand charity ball that in many ways will outshine similar ones in much bigger "society" centers like Atlanta, Palm Beach, and Kansas City. In terms of net income, it promises to rank among the top twenty-five or so of two hundred comparable charity events in the country.

St. Joseph Hospital seems to be the favorite philanthropic focus for many wealthy Ann Arborites. Last year its annual benefit cleared \$151,000 after expenses.

This year's ball, entitled "St. Joe's Celebrates a Holiday Fantasy," will take place the evening of Saturday, December fourth, at the Michigan League. Six hundred guests, who have paid \$300, \$600, or \$1,000 a couple to attend, will be formally greeted by young men and women of the naval ROTC in dress uniform and escorted to a champagne reception. Dazzling decorations, designed, made, transported, and installed by a volunteer group of some eighty people, will have transformed the handsome but staid League ballroom and its adjacent

areas into a scene of Christmas enchantment.

At nine o'clock the guests will go in for dinner. Lester Lanin, society's premier music maker, who has played for royal weddings, inaugural balls, and more than three thousand debutante parties, will raise his baton and launch his fifteen-piece orchestra into four hours of non-stop music for dancing. At that point, the benefit committee will relax for the first time in ten months. They, with the help of over a hundred volunteers, will have raised in excess of \$185,000 with this single event.

"I've never seen such a hard-working, dedicated bunch of people," said Bev Straub, a new volunteer. Publicity chairman Lou Walker told us that although she is fairly new in town, having come a couple of years ago when her husband became a vice-president of Hoover Universal here, she is already totally committed to working for St. Joe's. "I used to be a nurse," she said, "and I saw right away what a fine place it is. Let's have lunch," she said, and suggested we meet in the hospital cafeteria.

At the hospital we were greeted by Helen Mann, assistant to the vice president for advancement at St. Joe's. She had thoughtfully come to the entrance to escort us to the cafeteria. "The meetings of the volunteers are held right here at the hospital. They're not a bit social," she explained. At a big corner table in the cafeteria a larger group than we had expected had gathered a few minutes ahead of time so we could get right down to business. It included committee members, staff people, and administrative personnel. Committee business had brought Marnee DeVine to town for the day, interrupting her vacation at Crystal Lake. She is a handsome woman in her fifties, with wide-open, guileless blue eyes and a slightly self-deprecating manner that masks an unshakeable inner poise. "I'm terrible at remembering details," she had told us. "Check every



PHOTOS COURTESY OF COMMUNITY RELATIONS ST. JOSEPH MERCY HOSPITAL

fact I tell you with somebody else. People seem to assume I felt obliged to take this job because my husband is the lawyer for the hospital. Frankly, that never occurred to me. I agreed to take this job because I suddenly realized I'd never done anything for this community. The only thing I've ever done that you could call public service is work in the campaigns." (DeVine is a niece of the late Joseph P. Kennedy, and the campaigns she referred to were the presidential and primary campaigns of her cousins, John F. Kennedy and his brother Robert.)

Deftly taking control of the meeting, she steered discussion away from the subject of the ball and toward the subject of "Code '90," the Catherine McAuley Center's trust fund that this year, for the third year in a row, will receive the money raised by the event. "Code" means emergency in hospital jargon. The project name, Code '90, expresses the fear that if career dissatisfaction among direct-care health professionals like nurses and respiration therapists is not addressed and eased, problems in staffing of crisis proportions will arise by the year 1990.

"I can see it already," said Dr. Robert Bonfield, chief of radiology at St. Joe's and also an enthusiastic benefit volunteer. "Patients as a group are older and more acutely ill. In twenty years the hospital will be one big intensive-care unit. The changing character of the patient load puts a lot of pressure on nurses."

Sister Judy Vander Veen, who is a nurse and teacher of nursing at Washtenaw Community College, explained the importance of developing satisfying career ladders for nurses who want to remain in direct care. She talked about the need for enrichment opportunities for nurses who seek more specialized skills and described revised curricula for LPNs who want to become RNs. She has worked to modify the back-to-square-one rules that have heretofore made the switch from one career track to another

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# The year 1979 marked the beginning of what one person calls the "Palm Beach" phase of St. Joe's fundraisers.

so discouraging for health care professionals.

"Nurses need another kind of support than the kind they get from state boards of nursing," interjected Mary Blichfeldt, another RN. "State boards are job oriented. They're interested in *limiting* the number of nurses." Blichfeldt told about stress studies she is conducting with two associates and spoke of the very real problem of burnout among intensive-care nurses. Lou Walker had brought a thick manila envelope of materials relating to Code '90 and urged us to study up on the subject.

"Raising money for a program is a lot harder than raising it for a new hospital wing," DeVine told us. "There's nothing tangible to point to, no place to nail a bronze memorial plaque. But the coming crisis in direct care made us decide to give the proceeds of the ball to Code '90 again, and that ought to round out the \$1,000,000 that's needed to fund it." Code '90 includes projects like enrichment and support seminars for nurses and a minutely detailed prototype study of on-the-job stress for direct-care professionals.

"Even though last year's party was a great success, I sometimes get panicky and think this one will be a bomb," DeVine continued. "I had a nightmare last night. I dreamed we put the party on and nobody came."

We asked what beyond St. Joe's excellence as a hospital accounts for the extraordinary affection people have for it. "I really think it's the nuns," DeVine said.

"They aren't as visible as they once were but they are there—serving on the hospital board, doing pastoral work, and a few, like Sister Judy Vander Veen, are nurses. They give the place its caring atmosphere, and people respond to that. Incidentally, we draw our support from the whole community, not just Catholics. I couldn't even tell you the religion of all the committee members."

DeVine's anxiety must have eased somewhat when seventy-four requests for thousand-dollar tickets were received in September, before invitations to the ball were even in the mail. Events like the Christmas gala can only succeed where there is broad-based wealth in a community, where the people who possess it

think this kind of an affair is enjoyable, and above all, where some of the very same people find it satisfying to do the painstaking work of putting on a charity ball in the grand style of days gone by.

"The reason we do so well is that we do all the work," DeVine explained. "I know for a fact that in Palm Beach, where you can go to one of these things every weekend in the season, they often hire people to put the parties on. Their rake-off can be thirty or forty thousand dollars. The rule of thumb for events of this kind is that one-third of what you take in goes into expenses. We keep expenses—mainly for food and entertainment—well under one-third. But our party is every bit as elegant—in decoration last year it was more so—as any given anywhere."

St. Joe benefits have taken place every year since 1976, when "St. Joe Goes to the Movies," featuring a Carole Lombard movie and guest performances by Ann Arbor entertainers, launched the idea on a much simpler scale. In 1979 and 1980, under the chairmanship of Elizabeth Stranahan, an indefatigable volunteer who has also worked very hard for Hospice of Washtenaw, the events became less centered on entertainment

(Top) Benefit chairman Marnee DeVine dancing with Bill Wilke at last year's event. In the foreground, Gunder Myron, president of Washtenaw Community College. (Below) "Fat Bob" Taylor and Doug Jacobs' Red Garter Band in a side room at the League for last year's event.



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# "The reason we do so well is that we do all the work," Marnee DeVine explained.

and more social in character, although good entertainment is still an important part of the effort. The year 1979 marked the beginning of what one person called the Palm Beach phase. "Betsy Stranahan was the one who had the wonderful idea of bringing Lester Lanin in," DeVine recalled. "He is an incredible asset to a party. His enthusiasm is contagious. The band plays non-stop for four hours. The dance floor is jammed at all times. Besides Lanin in the ballroom, we'll have a folk group called Gemini, Misbehavin', the Doug Jacobs Red Garter Band, and the Grunions, a group of Detroit businessmen, ad men, and attorneys who sing Whiffenpoof-style. These groups will rotate through the side rooms. John McCollum organized the music this year, and he will be singing, too, with his School of Music colleague, Beverly Rinaldi. Incidentally, we give out no free tickets except to a very few honored guests—all of them nuns."

**A**t a time when debutante balls have been in decline, and when putting on private parties like this one has become prohibitively expensive, it occurred to us that one appeal of the affair might be its nostalgia. Escorts in military uniform, theatrical-quality decorations, the big band—all seem definitely out of yesteryear.

Putting the party together is a complex job involving innumerable details. On August 24, 22 women volunteers met at the hospital in the morning and a second shift of 26 came in the afternoon to address 2,500 invitations. Scheduling the session and summoning the addressing crew were details that could now be crossed off the list. The addressers used black ink and wrote slowly to make a pretty job of it. To bring things to this point, scores of details having to do with invitations had had to be cleared away. For a start, John Daley, president of Hoover Universal, had called the ticket

committee he heads together to update lists of people who had attended past benefits and people who had contributed to the hospital. The committee also considered new names that seemed like good prospects.

Carol Taylor designed the silver and gold invitations. Volunteers scouted printers to find the lowest price. Meanwhile, attorney John Kirkendall's food committee was consulting with the League about the dinner menu. The decoration committee sought contributions from businesses in town, notably the Chelsea Flower Shop. Earl Heenan, who owns the Campus Inn, volunteered to put on the pre-dinner cocktail party, which holders of \$1000 and \$600 tickets are entitled to attend.

We went to see Carl Freiwald, the prominent Ann Arbor interior designer with offices in Franklin Village, to talk about the decorations committee he heads. "Doing this was really fun," he told us. "People can't give private parties on this scale anymore. It's too expensive. I saw a chance to do the job on the scale it used to be done." We asked if he remembered the publicity about the lavish parties that were given when Henry Ford's daughters bowed to society. "Remember it! I was there! Lester Lanin played, too," he said, looking off into the distance as he recalled that vanished time. "I've lived in this town for twenty years," the forty-year-old Freiwald told us, "and this was the first time I'd ever been asked to do anything for the community." (DeVine had told us Freiwald volunteered. "All I did was take him down to the League and show him the problem. He took it from there," she said innocently.) Freiwald continued, "Marnee is an extremely talented chairman who knows how to get people to pitch in. In another age she could have been chairman of General Motors."

(continued on next page)

**A Lester Lanin trademark:** the band leader tossing a party hat into the crowd at last year's ball.



## The perfect outfit for watching the latest styles from Paris come and go.

At the outset of each season we note, with some amusement, the seemingly endless stream of fashion trends that come slinking out of Paris and New York.

Understandably, the allure of *the latest thing* can be a compelling force. Yet, as the chronic fashion plate can attest, what is in vogue today inevitably becomes the cast-off of tomorrow.

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If, like us, you can withstand the temptation to partake in frivolous trends, you'll undoubtedly appreciate the many styles and values of our new Fall fashions. After all, if you plan to watch the parade of passing fads, you must be appropriately dressed for the occasion.



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People are still talking about the beautiful, no-holds-barred, saturation decoration of the League Freiwald designed for last year's party. Arriving guests travelled a long red carpet brought in for the occasion to the reception area. Over the area towered a thick grove of heavily decorated, fourteen-foot spruce trees, with Christmas presents massed at their base. The ballroom shimmered with thousands of pinpoint lights festooned on two dozen tall, bare-branched trees painted white. Every table featured an elaborate centerpiece composed of fourteen large, exquisitely tied bows surrounding a hurricane lamp with a big red candle in it. Even a custom fold for the napkins had been devised; each was tied with a red ribbon under which a sprig of holly was tucked.

"Last year's scheme was traditional," Freiwald explained. "We bought the ceiling-high spruce trees, but a crew of twenty went out to DeVines' country property to cut two dozen tall, shrubby, bare-branched trees. We took them to Hoover and painted them white. We had people saving boxes of all different sizes for months. Then we had crews over here at my house to wrap fifteen hundred of them in Christmas papers. We needed fifteen hundred big red bows for the table centerpieces, packages and so forth, and again, we had bow-tying sessions here. Each bow had to be tacked on big boards to keep it from getting

crushed. In the end we had an entire room full of mounted bows. About eighty people worked on these things. Trudy Crandall—her husband heads Comshare here—worked like a dog. I'd light a fire in the fireplace, put Christmas music on the stereo to get us in the mood, and a couple of dozen of us at a time would go to work. It was great fun."

Putting the decorations in place under Freiwald's supervision began the day before the ball. Trucks were commandeered to haul trees, centerpieces, hurricane lamps, and a hundred wreaths over to the League. Women wearing waders sloshed plaster of Paris into tubs filled with stones, to hold the tall trees upright. Bill Chapman, a friend of Freiwald's, started stringing the pinpoint lights on them, a job he wouldn't finish until noon the following day.

"When I saw the effect of the whole thing, I was stunned at its beauty," Marnee DeVine recalls. "Most charity balls in other cities just order in a lot of flowers these days and let it go at that. The decorators were all done by one o'clock the day of the ball. I'm only sorry I didn't think to ask young children in to see it. At the party we got the inspiration to sell the decorations on Sunday. Mary Dibble took charge and sold every last thing, right back to the fixtures on the walls. We took in an extra \$5,000 from that sale."

"This year the style of the decorations

is going to be quite different—more theatrical," Freiwald said. His plans include spectacular centerpieces and a dramatic color scheme. "Don't tell about the decorations," DeVine begged us. "They should be a surprise!" We agreed to keep the secret and will only say that if the yards of gold and silver Mylar we saw throughout Freiwald's house are destined for the League, this year's production will be dazzling indeed.

At the beginning of our talk with Freiwald, he had said, "You've heard about Code '90, haven't you?" which made the record perfect. Every single volunteer we had spoken to had put the Christmas ball solidly into the perspective of the purpose for which it will be given. Catherine McAuley, who founded the Sisters of Mercy in Dublin in 1832, would approve. Like the organizers of the St. Joe's Christmas benefit, she relied on the support of the affluent people of her city. She attracted them to her cause by mounting fashionable bazaars, but always included in their programs sermons that served to spotlight the purpose of all the gaiety. The *Freeman's Journal* of Dublin described the "distinguished equipages of the city" that drew up to the bazaar held in 1832 and observed that the event was an "interesting reunion of fashion and charity." The description fits the grand balls put on by the St. Joseph Mercy Hospital Benefit Committee today. □

## Catherine McAuley and the Sisters of Mercy

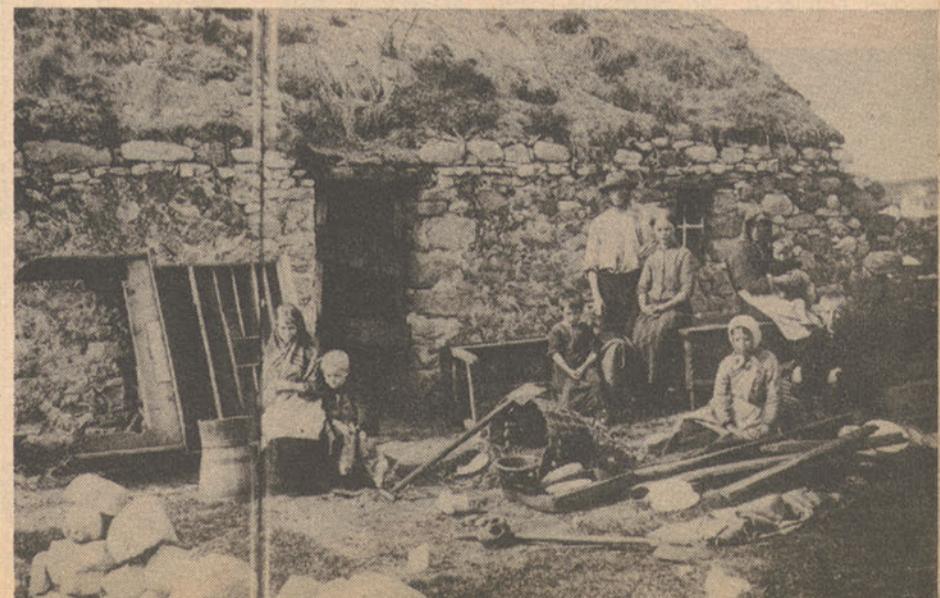
**C**atherine McAuley, a well-to-do Dublin woman, founded the Sisters of Mercy in Dublin in 1832. It was a dreadful time for Ireland, just a decade before the devastating Potato Famine sent so many Irish to America. Conditions appalled foreign visitors. The poet Shelley wrote that he "had no conception of the depth of human misery til now. The pool of Dublin are assuredly the meanest and most miserable of all. Thousands are huddled together—one mass of animated filth. The rich grind the poor into abjectness, then complain that they are abject."

To help improve conditions, Catherine McAuley enlisted the financial and moral support of the rich for her Houses of Mercy, where the sisters took in orphans and homeless people and ministered to the sick poor in their communities. Fashionable bazaars, not unlike the Ann Arbor hospital benefit, were an important part of her fund-raising.

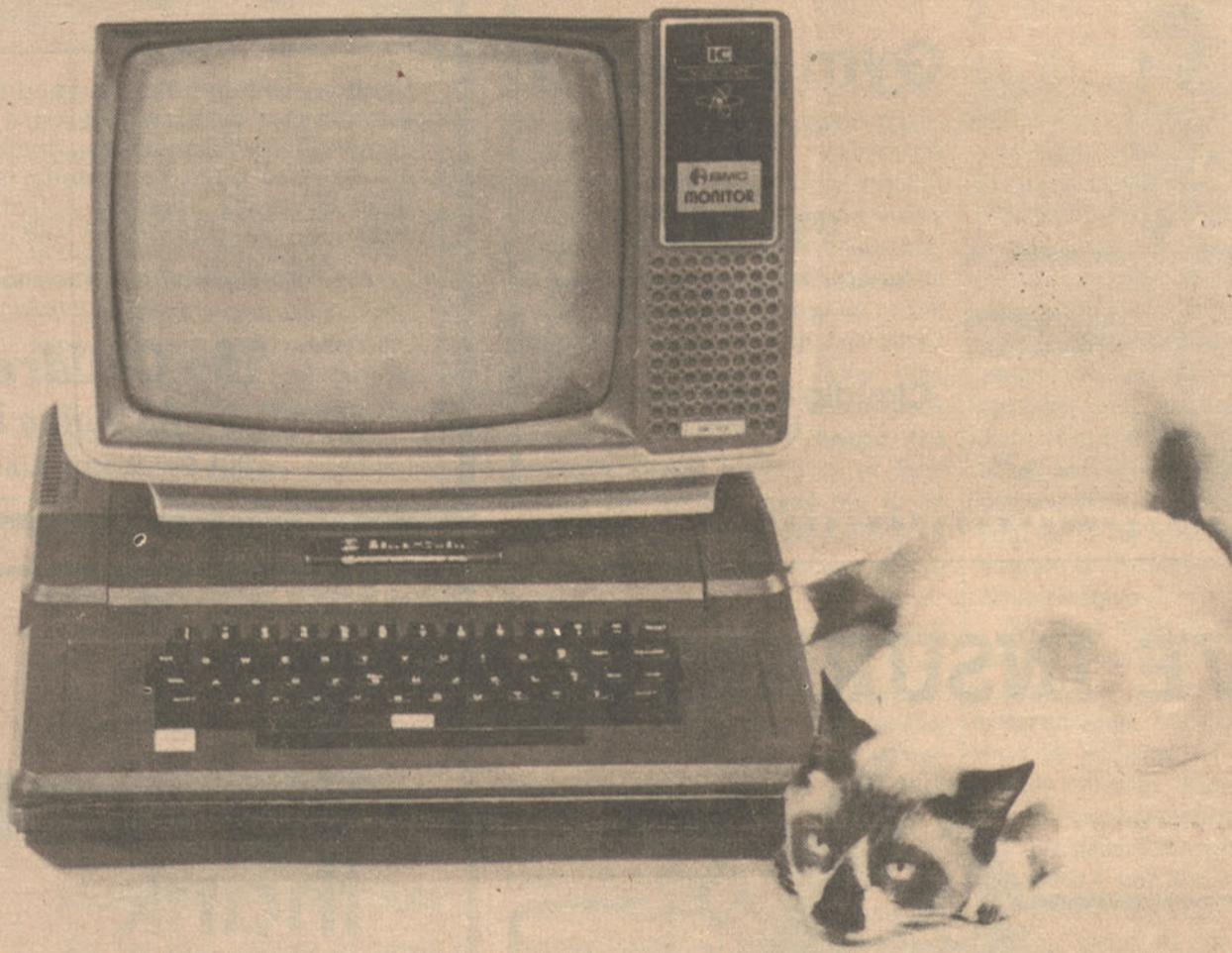
The Sisters of Mercy own twenty-two hospitals in Michigan, Indiana, and Iowa. They ran St. Joseph Mercy Hospital until the early Seventies, when their dwindling numbers, along with the increasing complexity of hospital administration, led them to appoint the first layman as hospital director. Eleven Sisters

are still on the hospital staff, including a doctor, a vice-president, a nurse, and pastoral counselors.

(Left) Catherine McAuley (1778-1841). (Right) Photographed in the late 1880's, this Irish family had been turned out of its home and the door nailed up to prevent their return. In years of bad harvest, tenants often couldn't pay rent and were evicted, their hovels burned. The same thing occurred regularly in Catherine McAuley's day, with the homeless heading for Dublin and other cities ill-prepared to handle them. The newly-founded Houses of Mercy did what they could do to help.



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**Critics charge that the way reading is taught in Ann Arbor schools is based on questionable principles and may stifle students' future interest in reading.**

# A Misguided Approach?

*A conservative trend in local elementary schools is credited by some with boosting Ann Arbor students' scores on standardized tests. But skeptics say the back-to-basics thrust has negative side effects that are bad for local children. Last month Anne Remley reviewed the new trends and their benefits. This month she describes the views of critics.*

**T**imes are changing in Ann Arbor elementary schools. Local children's school days are focused heavily on reading and math. Less time is allotted to music and art, and in grades three through six, science and social studies have also been cut back. Reading and math are being taught with tightly structured, packaged "systems" that prescribe the actions of teachers and students and dovetail with the school board's support for "direct instruction," the traditional no-nonsense classroom style that emphasizes testable facts and teacher presentations. Teachers are urged to increase pupils' "academically engaged time," and administrators are asking both teachers and principals to raise their expectations and support for students who tend to fall behind. In four local schools with sizable numbers of low-income black students, a concerted effort has boosted standardized reading test scores on the California Achievement Test from the 18th to the 57th percentile in two years. Scores are gradually rising in many of the rest of the district's elementary schools as well.

Some of these developments raise cries of alarm from the sidelines, however. Children will lose interest in reading, critics say, due to the tedious, bits-and-pieces teaching approach that is the heart of the packaged systems the Ann Arbor school district has bought, along with school systems across the country. The heavy emphasis on standardized test scores is also decried. Such tests are said to be narrowing the curriculum to easily testable facts and skills, while down-playing more complex and ultimately more significant cognition. "In U.S. education today, we've eliminated objectives that focus on understanding, thinking, and knowing, because we can't observe them," says Karen Wixson, reading specialist and assistant professor of education at the U-M. Others say the test-oriented approach ignores creativity, problem-solving, and the application of what is learned in daily life.

## THE READING SKILLS TRAP

The way local children are taught to read is a graphic illustration of many of these concerns. Reading experts interviewed at the U-M and EMU scrupulously refused to discuss the Ann Arbor program directly, since many have potential or ongoing advisory relationships with the local school system. They are critical, however, of the reading management systems that have been adopted around the country—systems that are, in fact, at the heart of the Ann Arbor reading program.

The worried commentators included two reading specialists, Karen Wixson of the U-M and Martha Irwin of EMU, both highly recommended by their colleagues as familiar with good classroom practice and the latest research. Several other academics in education and psychology expressed concerns off the record and supplied books, articles,

speeches, and reports by prominent national reading researchers. Eight teachers from seven Ann Arbor-area elementary schools consented to in-depth interviews. The teachers were reputedly well-regarded by parents and colleagues, and only three were reported to be critics of the schools' reading program. As it turned out, all had substantial criticisms of the reading system. Other than Mickey Street, longtime second-grade teacher whose reading technique has reportedly pleased generations of local parents, the teachers asked not to be identified as critics of the reading system that central administrators hold in high esteem.

Critics of the rigid reading systems that have swept the country aren't just local. Some national commentators are expressing concern about U.S. reading education. Psychologist Bruno Bettelheim, for example, calls the current approach "mindless" and "stultifying." His new book, *On Learning to Read: the Child's Fascination with Meaning*, has attracted widespread interest. And the National Institute of Education issued an alarmed report in 1980 saying that students today learn the mechanics of reading, but do not necessarily learn to comprehend text.

One major criticism of current reading systems is that elementary school children do not read enough in school. Critics say the reading management systems that are supposed to teach youngsters to read have them spend much of their time filling in blanks in workbooks instead.

Workbook exercises teach children to "ace the standardized tests," as one area reading researcher put it, because both the exams and the workbooks focus on the same paper-and-pencil skills. Many school administrators say the standardized tests are the best means of objectively measuring the performance of a school system's students. The tests measure skills in vocabulary, compre-

hension, spelling, punctuation, and language usage, but they do not necessarily show that children are actually transferring these skills over into real reading.

School systems collect test score data but not information about whether children can and do read books, newspapers, letters, or magazines. Researchers say that some children who master the workbooks and gain respectable scores on tests are little more than "wordcallers" who can recognize words and retrieve facts from print in a simple process called literal comprehension, as in the example "Johnny's red wagon is broken.—What color is Johnny's wagon?"

But these skills in correct pronunciation and literal comprehension do not get at the heart of the reading process—understanding. And understanding may even be impeded by attention to the dozens of skills that are the primary focus of reading management systems.

Prominent Canadian psycholinguistic researcher Frank Smith, author of *Reading Without Nonsense*, says the most distressing result of the focus on fragmented skills is that it seems to cause many children to dislike reading—to see it as nothing more than an endless round of word puzzles and brief passages with which they must deal for the sole purpose of filling in a blank in a workbook.

Smith scoffs at the use of reading management programs. He says, "Despite all the claims and assumptions, there is no evidence that any child ever learned to read because of a program."

(continued on next page)

**By Anne Remley**

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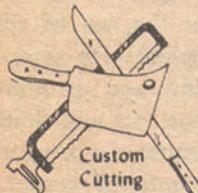
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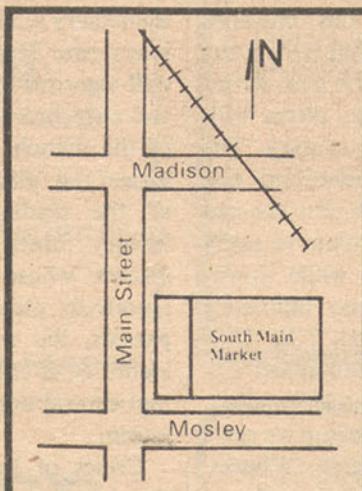
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PETER YATES

## READING SYSTEMS IN ACTION

Hoping to see the controversial system firsthand, I visited a local elementary school on a gray fall morning. A hint of rain was in the air, but in a third-grade classroom, a russet rug made a warm and bright setting for a reading group. Ten eight- and nine-year-old children settled in a circle with their teacher, a vivacious woman with obvious rapport and empathy for her students. They opened reading books with a rainbow-entwined helicopter scooting across the cover. The children turned to the final pages of a story about a lazy Hawaiian donkey and took brief turns reading aloud. "Speak up, please," the teacher said kindly. "Use good expression." Some of the students in the circle traced the speaker's halting progress with a finger in the textbook. Others clearly let their minds wander. "Follow along," urged the teacher. "What do you think happens next?" The story failed to hold the children's attention, however, and the teacher took drastic measures. "Everybody read!" she said enthusiastically and led the group in unison through a paragraph. The story ended, and I glanced at my watch. The ten children had read aloud for a total of six minutes, taking turns of fifteen to ninety seconds each.

Next, the students in the circle opened their matching white workbooks to work on reading skills. They turned to a page captioned "Base Words."

"Did everyone get 'friend' from 'friendly'?" the teacher asked, looking around the group. Heads nodded. The children proceeded rapidly through eight more questions, penciling in corrections

where they had made mistakes.

The final skills exercise was "Common Syllables." The children spent two minutes reading a paragraph, searching for words with the suffixes "-ly," "-ness," and "-ful." Then they returned to their desks, where they spent up to sixteen minutes writing the words in blanks in their workbooks. Meanwhile, their place on the russet rug had been taken by another small circle of children.

The reading group—a typical one, teachers say—had lasted twenty minutes. But actually it had involved little "real reading." Six minutes had been spent in oral reading and fourteen discussing the story and workbook exercises. The session had included only two minutes of silent, purposeful reading of a workbook passage read for a skills exercise. The children in the reading group did no later silent reading of their textbooks, either. The oral sight-reading session was their only contact with the story. The teacher told me this is a common practice, although teachers may also have their students prepare for reading group by reading silently at their seats.

Reading aloud is quite different from silent reading, says Delores Durkin, a highly respected University of Illinois reading researcher and scholar. She writes, "The oral reading that is often heard in classrooms tends to be a halting word-by-word rendition of a text that manages to obscure both interword relationships and syntactic units." Oral reading is also slower, more anxious, and more geared toward performing than toward the quest for meaning that is the main point of silent reading.

**A reading group of Ann Arbor third graders. The carefully scripted session lasted twenty minutes. Six minutes were spent in oral reading and fourteen in discussion.**

The reading group's workbook exercises were preoccupied with the characteristics of individual words. The workbook contains a hundred exercises with over forty skills, including compound words, following directions, using syllables, and making mental pictures. In theory, most children will become readers with these carefully sequenced exercises and a daily session in a group carefully ranked by reading level.

Many U.S. reading scholars now believe, however, that such fragmented activities do not engage children in the activity that is at the heart of reading—the quest to make sense of a meaningful text. And, they say, workbook activities do not demonstrate the rational purpose of reading—to gain useful information or personal pleasure. As a result, oral reading and workbook exercises may not produce students who read books for meaning or who think of picking up a book when they want to find out about something new.

Reading professors Karen Wixson of the U-M and Martha Irwin of EMU, outline the viewpoint currently dominant in the U.S. reading research community as follows: Reading must be experienced as a form of human communication. It is a "language process" akin to that of very young children learning to talk or to understand what their parents are saying. Toddlers are not instructed in suf-

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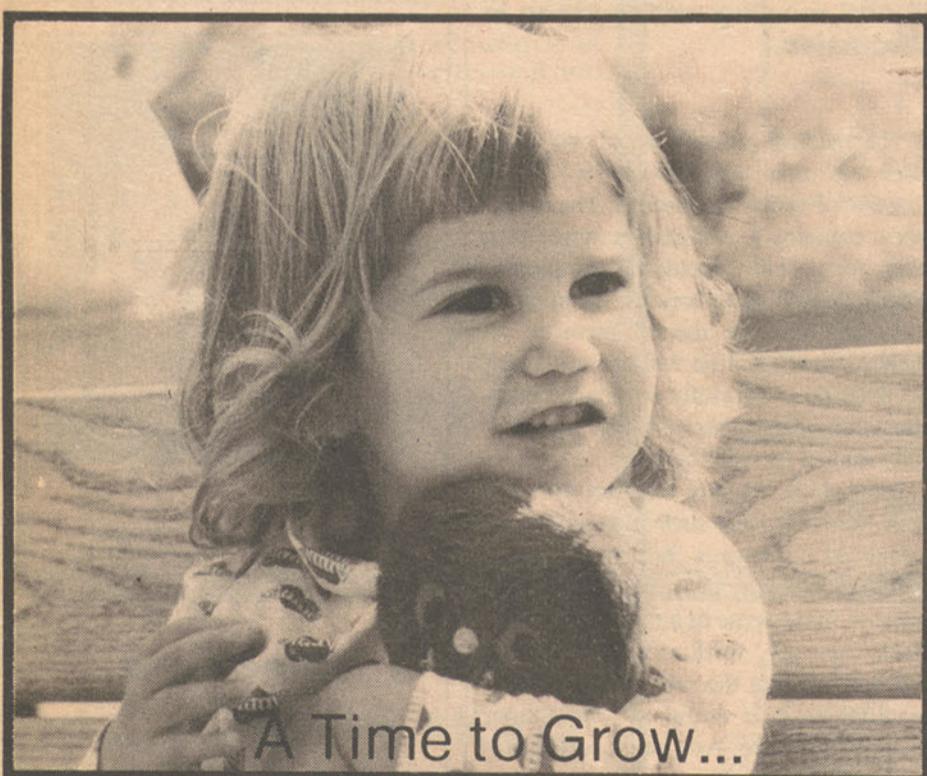
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**The reading group I observed had involved little real reading. The twenty-minute session had included only two minutes of silent, purposeful reading.**

fixes, base words, and isolated comprehension exercises. Their language learning takes place in a meaningful context.

Most children have learned to read significant words like their own names or "McDonald's" before coming to school. Some have learned to read their own storybooks. Such early readers have not first acquired an elaborate sequence of separate decoding and comprehension skills. Instead, they have picked up the ability to read naturally. Often they are children who have been read to enthusiastically. Favorite stories and rhymes have been repeated again and again. Parents have sometimes noted sounds at the start of important words or internal rhymes. The children start to recognize words in phrases in context, never separating the symbols from the quest for meaning.

University of Arizona professor Kenneth Goodman, pioneering U.S. psycholinguist and current president of the International Reading Association, claims that when schools emphasize to students the decoding of isolated words and syllables, they are in fact trying to teach children the most abstract information available—more appropriate for a linguistic expert than a first-grader. Context is crucial to meaning, says Goodman, claiming that a paragraph is easier to make sense of than a single sentence or word. To fragment language is to destroy it, he claims, adding that instead of aiding comprehension, continual thoughts about decoding actually block it.

Goodman's influential views are based on over twenty years of research with young readers. He discovered that they tend to understand the meaning of a passage correctly without consciously noting all of the words. In fact, readers apparently need to ignore much of the print if they are to read with understanding, according to Goodman.

Karen Wixson, chairman of the reading area in the U-M School of Education, says the underlying, though often unspoken, premise of current U.S. reading management systems is that decoding—figuring out bit by bit how to say each word—is at the heart of reading. "They assume that first you learn to decode the words and then, somehow, automatically you'll understand them," she says. "It just doesn't happen like that."

There was an explosion in reading research in the Seventies, Wixson says, virtually all of it grounded in the belief that reading instruction must focus primarily on reading as "a meaning-setting activity." "Of course, most children can benefit from some work with skills, so long as comprehension remains the main focus," says Wixson. "The key is to be able to teach flexibly, providing the approach that works with each child."

No one knows exactly how the human mind works during reading, she says. Many researchers believe that the process requires continual, lightning-like hypotheses about what lies ahead in a sentence or paragraph, fitting new ideas into existing mental images or "schemas." The process is now widely regarded as an interaction between reader and author, in which the background knowledge the reader brings to a story is crucial. This was discovered when scientists tried to teach computers to read. The computers needed a tremendous amount of "world knowledge" to make sense of print.

Teachers can help supply some of this vital background knowledge by discussing concepts and stories in class before the youngsters tackle an assignment, says Martha Irwin, EMU reading professor. Reading extensively to children helps as well, Irwin says, adding that teachers can use students' own dictated or written words and stories as mini-texts for which children are sure to have the essential background knowledge. This, she says is especially helpful for children from low-income black families and other backgrounds different from mainstream American culture. Such children may lack knowledge of the middle-class conventions implicit in many standardized school textbooks.

Lack of comprehension ability becomes especially serious for children as they try to cope with science and social studies texts in third through sixth grade and with the many texts in intermediate school. The number of Ann Arbor students in remedial reading classes in intermediate school continues to hover between three and four hundred—nine to ten percent of intermediate students—despite four years of the reading management system, a system that was originally touted as highly effective at helping traditionally poor readers learn to read.

"Learning to read is easy for children," says well-known Canadian psycholinguist Frank Smith, unless adults make it difficult. People learn to read by reading, he says, adding that students' self-acquired reading accomplishments are often mistakenly attributed to a skills management system. "A teacher tells a child to spend an hour on worksheets and at the end of the day there will be time for independent reading. At the end of the year, the child can read, and the teacher gives all the credit to the worksheets," Smith laments.

"Reading is like riding a bicycle," says a local teacher. "The more you practice, the better you get." Upper-middle-class youngsters get more of this practice than their low-income peers, teachers say. They tend to be encouraged to do more

independent reading, while low-income students tend to spend more time doing remedial exercise sheets and may shy away from free reading. Their repeated lack of success makes "real" reading painful. "Five minutes a day is too much for some of these kids," says a local fourth grade teacher. He aims to get them up to ten minutes of silent reading each day, however.

Another criticism of the Ann Arbor school system's reading approach centers on the practice of placing children in groups ranked by reading level. Some say this may hamper students who get off to a slow start. A local third-grade teacher comments that she has seen reading groups "put a lid on children's aspirations. They tend to feel locked in—that they only have the ability to perform at the level of the group to which they are assigned."

One teacher suggested that reading groups can create a form of elementary-school tracking, in which children placed in low groups in the early grades may end up in intermediate and high school remedial-level classes. Another said some status-conscious parents worry about their children's placement and continually press to have their children moved to higher groups.

### SOME UNEXPECTED PROBLEMS

The many time-consuming reading groups are causing another unexpected problem for teachers and students. "A basic problem with reading management," said one teacher, "is that you have all these groups. What do you do with all the rest of the children while you're meeting with a reading group?" Many local teachers have turned to "seatwork," a term some utter with scorn. I saw seatwork in action in three classrooms and noticed that it clearly presents a challenge to school administrators' goal of more "academically engaged time" for local students. While the teachers met with small reading groups at the side of their rooms, the rest of the students worked, often half-attentively, at their desks on a succession of paper-and-pencil assignments.

In one third-grade class, the teacher had written eight seatwork tasks for the morning on the chalkboard. They included reading workbook exercises, a spelling book assignment, a language arts book assignment, capitalization exercises, a math drill sheet, cursive writing practice on two letters of the alphabet, a dittoed crossword puzzle on a science topic, and a get-well card for an absent classmate—a typical morning, the teacher said. The work continued from nine-thirty until five after twelve, with a break only for recess and reading group. The teacher sometimes had to struggle to keep the seated children at work, halting the reading groups to reprimand the class. I thought of the comment of another local teacher who said, "How long can children sit still? Some days when I look over my third-graders squirming at their desks, I feel as if I'm

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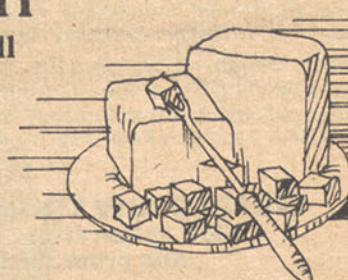
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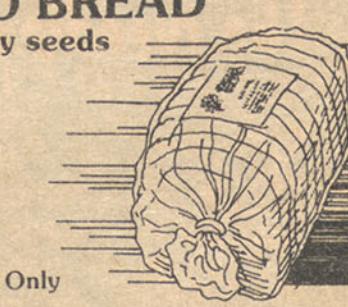
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**"Textbook publishers appeared to be in a 'skills war' in the Seventies," says the U-M's Karen Wixson. "One company said, 'We'll give you 100 skills,' and the next one had to say, 'We'll give you 120.' "**

sitting on a dock watching waves on the sea rise and fall."

Several of the teachers with whom I spoke said they and many of their colleagues try to avoid lengthy and unstimulating seatwork. One said a morning of paper-and-pencil work fails to meet the physical, emotional, and intellectual needs of young children—to move, to interact, and to experience mental stimulation. She starts most mornings with a science presentation, and when she meets with reading groups, her pupils do science-related research and writing as well as spelling, workbooks, and journals. She noted that a group of local teachers and Tom Pietras, head of the Ann Arbor schools' Language Arts Department, are looking for ways to get children doing more writing. That could make seatwork periods more interesting, she said.

Making reading and seatwork interesting is a key goal voiced by several of the local teachers with whom I spoke. Their aim recalls the finding of noted British educational researcher Philip Jackson, who asked elementary teachers rated as outstanding how they knew when they were teaching effectively. The teachers said they watched for signs of student interest during a lesson and for interest that persisted afterwards.

"Reading management is the low-interest point in my classroom day," lamented one teacher. In contrast, she spoke glowingly of the high interest elicited among students by the district's new math package. This enthusiasm for the math program was echoed by most of the eight teachers with whom I spoke at length. "That math program makes me lecture every day to my entire class," said one. "It tells me every word to say. I don't believe in teaching that way. But I'll put my principles aside because that program gets my students excited about learning math."

The reading program, however, offers few experiences that excite children, according to these eight teachers. Although the texts come from major U.S. educational publishers (Houghton-Mifflin, Holt, Ginn, and Laidlaw, chosen by teachers on a school-by-school basis), they are not interestingly written, say the teachers I talked to. "I dread to see some of the stories coming," said one teacher. "They turn the kids off every year." She feels she is expected to use each one, however. Another teacher showed me a cache of interestingly written old readers she lets her class read on special occasions.

Two teachers also complained that the reading program does a poor job of pre-

paring children to read textbooks in science, social studies, and other content areas. This can cause serious problems from fourth grade through high school. Karen Wixson of the U-M says that teachers nationwide report their children are having trouble reading their textbooks. They are rarely taught the special reading strategies such books require, she says.

Because the reading texts are connected to no other classroom work, there is less integration of subject matter in elementary classrooms than there should be, teachers say. And since the children are all reading different books on different topics, it is difficult to get them working together on common literary themes like folk tales, whales, or pets.

Discussion by the whole class spurs children to read thoughtfully, says influential Harvard reading scholar Jeanne Chall in a recent *Learning Magazine* interview. "This may perhaps be the best way for children to learn that more than one interpretation of a text is possible," an important comprehension lesson.

Chall adds a complaint echoed by several local teachers. She says skills management programs "take a lot of managing. The teacher must spend time managing and correcting and doesn't have much time to teach. There's got to be time for writing, discussion, dictation, reading out loud, and, above all, for reading real books—fiction and nonfiction, newspapers and magazines."

In a local survey in 1980, 270 elementary teachers noted they spent an average of six hours a week testing reading skills, correcting workbooks and tests, and recording children's skills status and reading level in folders that must be available at all times. 65 teachers took the trouble to add a personal comment to the school survey, saying these activities take too much of both teachers' and pupils' time. Over a hundred of the responding teachers said they had difficulty maintaining an appropriate balance between reading instructional time and other curricular areas—including reading activities that extended beyond the basic program of workbooks, texts, and tests.

The teachers had other complaints as well. 45%—136 teachers—said they found it difficult to handle the many reading groups the system requires, and 40 wrote that the program limited their flexibility in making decisions about students' special needs.

Federal researchers criticize such rigidity in meeting students' needs. A 1980 report issued by the National Institute of Education says reading management programs "are inaccurately described as

offering individualized instruction. The individualization is only in pace, not in method or content, the two areas in which children most need options."

Critics of reading management say it tends to make teachers into "technicians," "an actor with a script," or "part of someone's delivery system." Commentators like the late Anne Adams, director of the Duke University Reading Center, have expressed concern that the teacher-as-technician image will deter creative new people from entering the field and will drive good teachers out of the profession. Speaking in a 1980 *Learning Magazine* interview, Adams said, "Teachers are losing the experiences that made them want to teach."

A local teacher agrees. "The most deadening effect of the system is that you have, in effect, structured what's happening in the classroom," she says. "Instead of having to plan each day, we use workbooks." She fears some teachers may be starting to think less and to be less creative and alert to children's needs. Another said, "The weaker, dependent teachers accept it. It gives security and comfort. You needn't plan. Every day is the same. You just say to the kids, 'O.K. here's where we left off. Here's your workbook.'" Noting that some publishers have touted management systems as a panacea for the 'weak teacher,' she added, "Reading management doesn't help weak teachers. They don't teach, even with the system. But it gives stronger teachers a problem. They know there is a lot more out there they should do and want to do, but there's no time."

#### TESTINESS ABOUT TESTING

Teachers are especially testy about the many tests local students must take in the reading management system. These tests are time-consuming, of questionable value, and often needless, some claim. A third of the teachers who responded to the 1980 survey questioned the validity of the tests' content, and thirty-two added comments to the effect that test and workbook data do not always indicate that a student can actually read.

Testing gobbles up five weeks of reading instruction each school year in one local classroom whose teacher I spoke with. She devotes a week to placement tests in the fall and twenty days a year to the lengthy skills tests, a hundred pages in all, which children must pass as they progress through their texts.

Publishers are finding that teachers cannot do all the work that comes with the management systems. Some publishers are tinkering with their systems, cutting out skills they had previously implied were essential, so there will be fewer workbook exercises and shorter tests. "Publishers appeared to be in a 'skills war' in the Seventies," according to the U-M's Karen Wixson. "One company said, 'We'll give you 100 skills,' and the next one had to say, 'We'll give you 120.'" In fact, there is nothing sacrosanct about the skills sequences,

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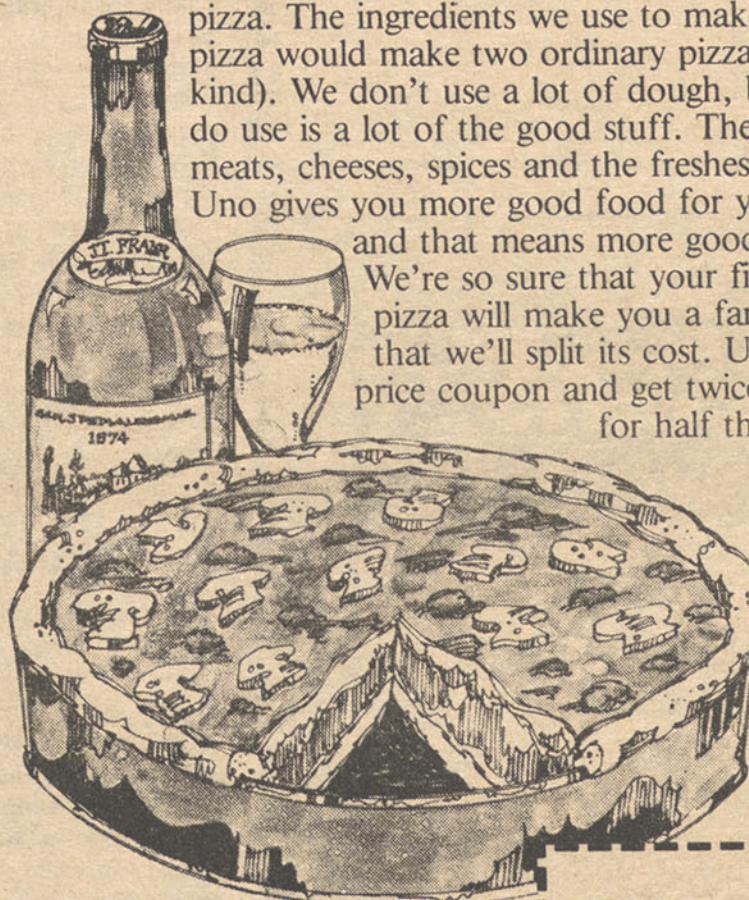
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## In a backlash against the humanistic and romantic experiments in the late Sixties, citizens were calling for no-nonsense classrooms and teacher accountability linked to test scores.

Wixson says.

The time-consuming tests flood teachers with information they already had, some local teachers say. "Suppose a child's been having trouble with phonics," said one. "You already know it. You've been working with the child for months."

Teachers have reportedly adopted many ways to cope with the reading system. "People are using it in a way that lets them survive," said one local teacher. "I know teachers who use the tests for seatwork." Another comments, "I just ignore it when students miss one of those skills. It's more important to let them go ahead, to keep their interest up. Oh, I keep an eye on it, and usually the skill falls into place. If it doesn't, I work with the student." Her classroom's top CAT scores suggest that this approach is not harming her students.

Another teacher, Mickey Street, lets her second-graders self-pace themselves through their workbooks and textbooks. "That helps kids get their momentum started. Some of them actually begin to enjoy the exercises when they get going." She also lets students select their own reading books from among four texts that are at their reading level. "I want my students to become independent and strong readers who are very interested in what they read," she says. "Some read a book in three nights, some in a month. I think it's tragic to keep a child in the same text for a semester."

### THE TWENTY DEVIATIONS

Lee Hansen, head of local curriculum, and Tom Pietras, head of reading instruction, are strong advocates of the reading management program. They note the district's rising test scores with pride, convinced that local children are, in fact, reading more and better than before. Pietras adds that the management program "gives us a way to communicate with parents, to show them what we're doing." The school board, too, has warmly supported the management approach. Board members like the structured program, and they know, too, that the system, with all of its documentation, tends to discourage lawsuits by parents who claim their children are being overlooked in school.

The reading management system used by Ann Arbor schools is supposed to work best when presented to students in the specific, detailed manner dictated by the manual. In a joint interview, Hansen and Pietras said teachers' deviations from the management system are probably rare. Pietras sent a memo to local principals last February, however,

listing twenty "questionable practices" similar to ones described by teachers with whom I spoke. The twenty deviations from the district's guidelines for teaching reading range from letting students "self-pace themselves through the student reader and workbook," to letting them "correct their own tests," to "assigning workbook pages as busy work."

Hansen and Pietras pointed out that the memo said, "For the most part we find that teachers are comfortable with their program and effectively teach it" and that the questioned practices "do not occur widely." They said they had not surveyed teachers, however, and that the memo was based on impressions. The two men said the memo was intended "to take a good program and make it better." They argued that revelation of the twenty deviations "could be damaging to the program and to staff morale."

The eight teachers with whom I spoke at length are clearly using the management system far more flexibly than Hansen and Pietras desire. They are doing what an area professor of education called "changing the mix" in order to give students more meaningful reading and less practice on workbook skills. The professor told me she urges her college students, many of whom are elementary school teachers, to focus on meaning and skip some of the skills. "You won't hurt the children, I tell them." But some of them are really torn about it. They say, "The school system tells us we have to do all these things."

Only two of the eight teachers with whom I spoke at length called for abandoning the reading management system, however. One wanted a reading program comparable to the dynamic new approach to math. The other, Mickey Street, said, "I'd like to see the money that is spent on the management program used instead to buy good books that kids want to read."

The other six teachers said they liked the "common thread" of similar procedures and textbooks throughout the city. They noted that some teachers like the management system and should be able to use it fully, if they desire. They argued, however, that students would learn to read faster and with more enjoyment if local teachers were encouraged to use the program flexibly. Like the professors who spoke about the national reading scene, these teachers would like to see more reading by children and to children; the use of rich written materials that students are eager to read; the teaching of skills, sometimes separately, but mainly when they are needed to get meaning; and learning activities that

demonstrate the real purpose of reading in life.

## ACCOUNTABILITY FOR READING

Such an approach would not mean an end to teacher accountability, according to Stuart Rankin, widely respected head of research, planning, and evaluation for the Detroit Public Schools. He criticizes reading programs based on "a lot of skills, a lot of tests, and tiny little behavioral objectives that don't transfer into real life." Rankin says more meaningful objectives could be adopted and measured: "Does the child go to the library? Is the child able to interpret what he reads? Does the child know how to learn and want to learn?"

Rankin's measures of learning parallel the questions parents should be asking of teachers and school administrators suggested by Duke University's Anne Adams: "Parents are told that 'Johnny knows this skill but not this one,' and they fly into a panic. What they should be looking for is independent reading as early as possible. They should have a sense that sometimes these skills lessons kill [independent reading]. They should be asking: 'How many library books has my child read? How many different kinds of writing—creative as well as academic—has my child done this week? What knowledge of current events has my child gained from newspapers? What kind of reference works has my child used?' Instead, they've been trained to ask, 'What reading level is my child on?' or, 'Which reading skills does my child need to know?'" Adams said these questions have no meaningful answers.

Adams developed a reading approach that is in use in Washington, D.C., St. Louis, and several other U.S. cities. It focuses on reading without workbooks, reading groups, or skills taught out of context. Instead, her approach uses books, magazines, catalogs, telephone directories, maps, and letters. Every first-grader is asked to read or at least try to read three hundred library books during the school year. In the program's two-year pilot in Durham, N.C., no child finished as a nonreader, and children's scores on standardized reading tests jumped from the 23rd to the 86th percentile as well.

Several hundred Pennsylvania school districts have also turned to a new reading plan that emphasizes real reading. *Learning Magazine* editor Craig Pearson cites the program's claim that its approach "corresponds to the natural history of child development, with instruction in abstract skill sequences coming later," after children experience exciting literature, write, and engage in sustained silent reading of books they select themselves.

Such activities occur in local classrooms as well, but they play second fiddle to the time-consuming reading program and often take the form of seat-work assignments to occupy children while their teachers meet with one reading group after another. *(continued)*

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### A STRANGE TALE

Why have U.S. schools adopted reading management systems based on principles apparently long since abandoned by most U.S. researchers? Several prominent twentieth-century trends are behind the move—the American belief in efficiency, technology, behaviorism, testing, and scientific industrial management.

Early in this century, Americans became fascinated with the idea of increased worker efficiency via assembly lines and time and motion studies. School leaders looked to such developments for methods that would make teachers more efficient and students more productive.

Testing also came into vogue early in this century as U.S. psychologists imported tests devised by the Frenchman Alfred Binet. Americans like Lewis Terman and H.H. Goddard said the tests could reveal innate genetic traits and would help to sort out the population, according to Stephen J. Gould in *The Mismeasure of Man*. The tests were crude and biased, Gould says; and abuses ensued. He claims Americans tend to have a naive faith in tests, seeking a simple way to acquire sure knowledge about each other. They tend to overlook tests' biases, limitations, and potential for abuse.

The testing movement gained ground in U.S. school districts during the Twenties and Thirties. School boards began to use the tests to ability group and track students. They started to emphasize student achievement on multiple-choice tests rather than stressing students' interest in learning or their concrete classroom accomplishments—the books they read, the projects they completed, and the reports they turned in. Such tangible products did not permit certainty of evaluation, it was said. A single numerical measure seemed more objective and made for simple comparison among students, classrooms, and schools.

During the Twenties, scientific researchers tried to take reading apart. They identified five separate factors they presumed made up the act of reading—vocabulary, word recognition, analysis of the structure of words and sentences, literal comprehension, and interpretation. They devised tests to assess students' proficiency in these separate areas, and they developed a model of teaching called the "whole-word approach." It emphasized word recognition, using flashcards and story dialogue like "Look, Dick, look."

According to researchers Judith Langer and Trika Smith-Burke in their

new book, *Reader Meets Author/Bridging the Gap*, these early systems never came to grips with the riddle of reading comprehension. They failed to see comprehension as the heart of reading and as an act of give-and-take communication involving the reader and the author. Nevertheless, the fragmented approach that stressed single words came to dominate U.S. classrooms.

Then, in 1955, the whole apparatus was turned on its ear by popular writer Rudolph Flesch, author of *Why Johnny Can't Read*. Flesch blamed the whole-word approach for a presumed fall-off in U.S. reading ability. His remedy was for still more fragmentation—for an accent on phonics, or the sounds of letters and syllables. Flesch's book was a bestseller. Educational publishers found themselves pressed for new editions with more phonics, and they gladly obliged.

In the Sixties, Chicago psychologist Benjamin Bloom introduced the concept of "hierarchies of learning," a notion that has taken off like wildfire in the teaching of reading and most other subjects in U.S. schools today. Bloom's theory is popular with Ann Arbor school administrators as well. Bloom says that all learning occurs in a fixed sequence—knowledge, comprehension, application, creative synthesis, and evaluation.

Similar hierarchies began to flood the educational scene. They included reading skill sequences that said students must first learn to decode—to "sound out" and recognize words correctly. Next, they learn to understand the literal meaning of simple sentences. Finally, they start to use their knowledge and read for information or pleasure, thinking about what they read.

The U-M's Karen Wixson is critical of this hierarchical approach. There is little evidence that reading skills hierarchies are valid, she says. Research evidence demonstrates that decoding and comprehension are intertwined, not sequential. It shows that comprehension, in the form of a hunch, often precedes and aids decoding. These skills hierarchies sometimes make it hard for teachers and publishers to see that young children can and should reflect about what they read from the very start, says Wixson. Reading researchers are turning away from such hierarchies today, she says, noting, however, that such theories have become popular in many fields because they are a convenient way to think about learning.

The very convenience of hierarchical learning theories may have had disastrous results in U.S. schools. Bloom himself recently noted that 95% of the standardized test questions deal with the

**As proof that their reading systems worked, professors have pointed to high test scores measuring isolated reading skills, not to children who read expertly and enthusiastically.**

## American textbook publishers adopt similar textbooks. Three or four texts are used in 75% of U.S. classrooms, says psychologist Benjamin Bloom, adding that these texts "are as alike as peas in a pod."

two lowest points on his hierarchy—rudimentary knowledge and simple comprehension. U.S. classroom teachers, too, tend to focus on facts and comprehension with little stress on actually using the information, or on problem-solving, analysis, creativity, or judgment. Such learning activities are much more common in classrooms overseas, says Bloom.

Paradoxically, way back in the mid-Sixties, most U.S. reading researchers began to turn away from the fragmented skills approach to reading, says Karen Wixson. Influenced by linguist Noam Chomsky, researchers including Kenneth Goodman, then a Wayne State University professor, began to urge teachers to focus on reading as a language process, as a form of communication between an author and a reader.

In 1972 Scott Foresman, the large educational publishing house best known for *Dick and Jane*, came out with a series of reading texts based on Goodman's comprehension-based approach. School districts, however, were not buying. In a backlash against the humanistic and romantic experiments of the late Sixties, and in reaction to the much-publicized educational failure of urban ghetto schools, citizens and school administrators were calling for no-nonsense classrooms and teacher accountability linked to test scores. Acceptance of the thinking of B.F. Skinner reached its zenith as U.S. educators stressed small, concrete inputs and measurable behavioral outputs. Also popular in education and industry was the "systems approach," inspired by the nation's intricately pre-planned space missions.

Reading management systems were an amalgam of these popular trends. They were introduced by publishers who had noted well the costly failure of Scott Foresman's meaning-based reading texts. To help develop the new systems, the publishers enlisted the aid of professors who were devotees of skills hierarchies and behavioral methods. As proof that their programs worked, the professors pointed to high test scores on skills tests, not to children who were reading expertly and enthusiastically. Their reading management systems became instant hits, however. The publishers had correctly read the public mood.

A small number of textbook publishers dominate the U.S. educational scene. Although American school districts see themselves as fiercely independent, they tend to adopt similar textbooks and tests that dovetail with the texts. Three or four texts are used in 75% of U.S. class-

rooms in each subject, says Benjamin Bloom, adding that these three or four texts "are as alike as peas in a pod."

Bloom notes that in the U.S., educational curriculum is not developed, as in other nations, by a national curriculum board of educators and citizens who try to look rationally at what experiences would give students a good education. Instead, U.S. school boards tend to adopt much of their curriculum in pre-packaged chunks. They buy kits, programs, texts, and tests from the educational publishers. The publishers, says Bloom, develop each part of the curriculum separately, with no regard for local conditions, no integration between the separate subjects, and with revision determined by what will sell—often a reflection of current educational fads.

Publishers sometimes seem to push new educational fads as part of a strategy for 'planned obsolescence,' says a skeptical local teacher, adding wryly, "Reading management means plenty of money for somebody somewhere. Look at all these consumables—tests and workbooks that have to be purchased again and again."

American classrooms are in a strange situation today. Their approach is dominated by reading management systems produced by a few publishing houses. Many reading researchers say their approach is based on arbitrary sequences and abstract skills, skills which are largely learned spontaneously when a child gets plenty of experience with the natural task of reading for comprehension. The reading management approach produces higher test scores, but it has not proven that it is producing better readers or children who like reading and choose to read in their own lives.

Educating children is not like building a car or a refrigerator, says critic Elliot Eisner, Stanford authority in curriculum development and creativity. He urges educators to look directly at the classroom scene and to ask "What is a child's experience in school?" not just "What is a child's behavior?" Says Eisner, "Students learn more than they are taught." He warns that mechanistic, pseudo-scientific approaches to education inevitably overlook crucial human qualities—the unpredictability of people-related classroom events, the need for teachers to be creative, responsive, and sensitive to students' needs, and the particularity of each group of students and teachers. These human factors, says Eisner, are ill-served by pre-packaged, standardized educational systems that rely on test scores as an indication of success. □

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*The release of most residents of psychiatric hospitals has created a major challenge for local mental health agencies. Saul Cooper, head of the Washtenaw County Community Mental Health Center, gives a candid view of the out-patients his agency serves.*

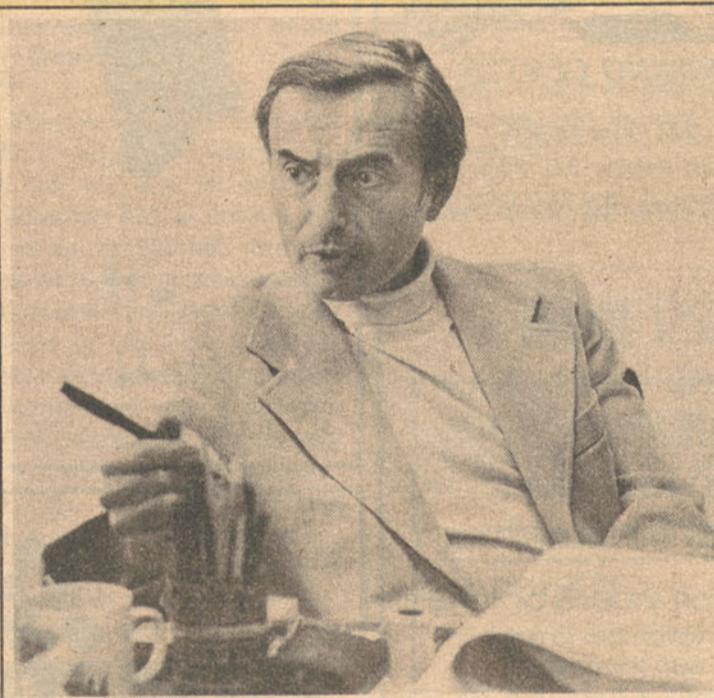
# Mental Patients —in the Community—

## AN INTERVIEW WITH SAUL COOPER

*One of the major developments in the mental health field in recent decades has been the emergence of community mental health programs. They depart from the traditional, expensive psychotherapies available mainly for the affluent and marginally prepared. As it became apparent that most of those in need were not receiving psychiatric help, communities across the country have funded agencies whose purpose is to help with the adjustment problems of people who would not traditionally have turned to mental health specialists.*

Saul Cooper, fifty-five, has been a pioneer of the community mental health movement. While working at a traditional mental health agency in Quincy, Massachusetts, Cooper came to realize that adding therapists to work with clients did not appreciably reduce the backlog of people needing help. This experience turned his attention to more innovative mental health care delivery systems which are more accessible to the general public: employ briefer, more down-to-earth interventions with clients, and view mental health problems more in terms of adjustment within society than as conflicts within the individual.

Cooper joined the Washtenaw County Community Mental Health Center in 1969 and became its director in 1972. During his tenure at the county mental health agency, a major development has



*been the release of most mental patients from psychiatric hospitals across the country. At one time virtual inmates of psychiatric institutions, these people for the most part are now living in their own communities. One job of Cooper's agency is to help them adjust to life outside institutions.*

**Observer:** In recent years, there has been a dramatic change in the treatment of the mentally ill. Once kept for long periods of time in psychiatric institutions like Ypsi State, they are now routinely released, and many live in special homes throughout the county. Why has this occurred, and what are its implications?

**Cooper:** The problem from my point

of view has to be understood in a larger perspective. It has to do with the history of how society, the public in general, tends to deal with deviants. Anybody who is different, is unusual, behaves in strange ways—this has never been the kind of person that society comfortably takes in. So you begin with *that* as a problem. Alongside of that, you have a history of institutionalizing these people. But we've begun to recognize that locking people up, first of all, isn't humane. Secondly, it doesn't tend to help them adjust to the community to which they will return. So increasingly over the years the courts

have said that you can't keep people in psychiatric hospitals unless you treat them, and you must treat them in the least restrictive environment. You add those two factors together—the social pressures to institutionalize deviants and the court pressure to release them—and you find yourself in a conflict.

Michigan law reads that unless people are physically dangerous to themselves or to others or unable to meet their own basic needs, and in addition can be substantiated as mentally ill by probate court, they should be released.

**Observer:** In this interview, our concern is less with those who don't like strange people around them than with the plight of the so-called mentally ill

BY DON HUNT

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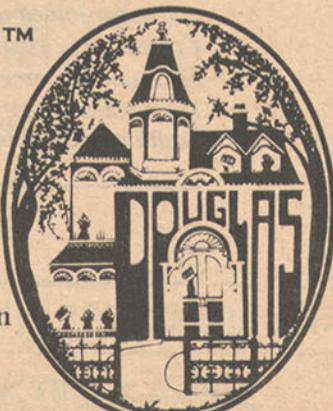
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## ■ HOW OUR clients make out is partly a function of society's attitude toward them—of how accepted they are.

who must live in society. How are they faring?

**Cooper:** But remember that how they make out is partly a function of society's attitude toward them. Don't lose that piece of the puzzle. How our clients make out is a function of how accepted they are. If one of our clients walks down a street and is muttering quietly to himself, or going through some strange mannerisms, the community reacts negatively to that person.

As far as how the people are making out, the major problem for anybody coming out of an institution is a roof over one's head. You have to have a place to live. Partly it's an economic problem, partly it's a problem of the willingness of landlords to rent to people who don't have regular salaries coming in. Housing in many parts of this community is extremely difficult to come by. Many of our clients are single, many of them have broken the ties with their family, or their family has broken their ties with them. So housing is problem number one.

Problem number two is having to earn a living. If you have emotional problems and you've had a spotty work record (which many of our clients do), getting employment is next to impossible. You can't get a job, and housing is difficult to come by. Combine those two factors, and you've got the making of another set of problems. If you or I couldn't be sure of our housing, if we couldn't be sure of our way to earn a living, that could produce enough stress for us to experience emotional problems.

**Observer:** So such outpatients receive a stipend from the government?

**Cooper:** They can qualify for disabilities benefits from the Social Security Administration. If found eligible, they receive financial support. However, the trend is going the other way. The federal government is saying to the Social Security Administration, "We want you to tighten your standards for eligibility." Clients are finding it tougher and tougher to meet eligibility requirements.

**Observer:** How much is a typical stipend?

**Cooper:** \$452.10 at the personal care level which you receive if you live in a supervised setting, and \$308 at the basic care level if you live independently.

**Observer:** What percentage under your care receive financial help?

**Cooper:** About half to three-quarters of these clients receive some form of financial help.

**Observer:** The whole problem of diagnosing the nature and severity of a person's problem is controversial in itself, isn't it? There's no clear-cut sign of illness. Is the correct term for this general population "schizophrenic"?

**Cooper:** No. These are people that we talk of as "severely emotionally impaired." Some are schizophrenic, which is a thought disorder. Some have a mood disorder like depression. There are a number of subcategories.

**Observer:** Do you see these people as being not as different from the rest of the population as one might think, or are they a fairly distinct category?

**Cooper:** They're not. Many in the public think there's a quantum-leap type of difference. Let me give an example. There are behaviors such as dressing differently, talking to yourself, carrying large parcels or bags at unusual times or in unusual places—behaviors tolerated on the streets of one city, which in others could lead to immediate police attention. The notion of what is normal is relative to the standards of a community and sometimes sections of a community.

Secondly, the emotionally impaired population we're talking about ranges from people who are mildly disturbed for brief periods of time to people who are visibly out of touch with reality but not commitable under the mental health code. Towards the normal end of the spectrum, you or I might pick up an ashtray and throw it against the wall in a fit of despair or anger. For that moment we might be considered emotionally disturbed. It's a continuum.

**Observer:** What is the outlook for someone labeled schizophrenic?

**Cooper:** Schizophrenia is viewed by professionals as having a guarded prognosis. What they mean is that a cure may be a relatively rare phenomenon. What you get is remission. Now when you're in remission, you don't behave any different than someone who's been cured. The difference is that remission implies a temporary state of stability rather than a permanent state.

**Observer:** In terms of helping schizophrenics and other emotionally impaired

people, are drugs the most effective way of doing it, or is some sort of talking therapy?

**Cooper:** Medication is a frequent treatment that you find used for people who are emotionally impaired. The medications tend to modify certain behaviors or feelings—it makes a person more acceptable, more able to tend to the day-to-day requirements of living: working, loving, caring, being a part of the community.

There are some who would say that all the medications can do is calm down the person—that unless you get them into a psychotherapeutic relationship, you're not going to move them toward any true reorganization of their personalities. Other professionals will say, "No, the medications do work by themselves and can produce states of remission." Either answer is probably correct for some people and not for others. There isn't a clear-cut answer.

**Observer:** What is a typical profile of a person coming out of Ypsi State and under your care?

**Cooper:** There are three clusters or

**Cooper:** Not necessarily. If you look at these young people as they were—four, five, six, or seven years earlier—being different would not be a hallmark. What would stand out would be the marginal adaptation. Now, the precipitating episode that would get them in the hospital is likely to have what you would call "weirdness" attached: behavior that was bizarre, unusual, upsetting. It can range all the way from hallucinations—someone ends up talking to pictures—to threatening to harm somebody else to taking off clothes and running down the middle of State Street. I've been a mental health professional for thirty years, and I'll think I've heard them all, but there's always a new variation.

That's what gets them brought to the police or when the family petitions probate court. The law's quite clear: you must have two physicians to certify that this individual meets the criteria for commitment, criteria which involve inability to care for self, dangerousness to self or others, and mental illness.

Once you're in the hospital, the average length of stay is fairly short for most people—twenty to sixty days.

**Observer:** That is short.

## ■ IN WASHTENAW county there are an average of about ninety people hospitalized at Ypsi State at any given point in time. There are about three to four hundred admissions a year from this county.

types. The first cluster is predominantly young males between twenty and thirty who have had relatively long histories of maladaptive behavior. Maybe they have dropped out of school. Maybe they have been a marginally employed off and on in service-level jobs. Generally, they're relatively intelligent people. These are not people whose employment problem is a lack of cognitive skill. They tend to be people who have had family stress difficulties, so the family is either separated from them or they are separated from their families. They have very few external supports. They don't have a stable work history. They tend not to have stable, close long-term relationships with others. There's an extensive history of marginal adaptation in many areas of life.

**Observer:** Do these people tend to act strange?

**Cooper:** And it's gone down over the years. They're placed on an admission ward where they get, relatively speaking, more intensive services because the focus is short-term hospitalization and preparation for return to the community. If they stabilize reasonably well, then they can be released. If they don't, they end up moving to other wards on the hospital, and then they may stay for a long period of time. In the past that could have been years. But the length of time has steadily been reduced. It's much more frequent that you enter the hospital and return fairly quickly. It appears that something less than five percent of the people now going are not discharged in reasonably short order.

When they're ready to come out, prior to the discharge, our staff, in cooperation with the hospital staff, helps them come up with a plan, including housing, application for Social Security eligibility, possible vocational activities. Nobody leaves the hospital without a plan unless they refuse to participate.

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**IN 1940, nine out of ten people who went into a psychiatric institution never came out. Now 95% do come out.**

working on anything that will enhance their ability to function successfully in the community.

**Observer:** How do these young males fare?

**Cooper:** It's hard to say. Many of them become mobile. They pick themselves up and go off to another part of the country. After all, for a young person, getting a job around here is not easy. We don't know what happens to them in that situation. I do know that we've been increasingly able to keep them from having to go back to the hospital. But whether that means that they're living a full life, that's a different question.

**Observer:** You mentioned other patient clusters.

**Cooper:** Group number two is largely a female population that will range from thirty to fifty years old. They are not likely to have shown symptoms as early as the younger population we just mentioned. They're likely to have been reasonably successful in completing high school, likely to have had some higher education. These are people who begin to show symptoms later on—maybe in their mid-twenties. Many have had unsuccessful marriages. Many have had unsuccessful careers. Substance abuse can play a part in this. These are people who may have had difficulty in sustaining close relationships. Many have had to pursue marginal types of activities to earn a living.

We find this group of thirty- to fifty-year-old females tend to have multiple hospitalizations. They've been in three, four, five times. They'll go into the hospital, come out for a while, then they'll start to unravel.

These, too, are people who have essentially parted company with their families. They don't have very many supports in the community. The major difference from the younger male population is the point in time when we begin to see the symptoms develop and the fact that this population tends to cycle in and out of the hospital frequently.

**Observer:** Is the older female group as large as the younger male group?

**Cooper:** Today it is bigger. But if you look at the trend line, the size of the predominately male group is going up and the predominately female group is going down.

**Observer:** What about the other major cluster of patient types?

**Cooper:** The third group is a popula-

tion over fifty. These are people who end up in state hospitals on the basis of physical problems as well as psychiatric illness. As you get older, all kinds of things impact upon you. And remember, too, we have a society in which the nuclear family has gotten smaller and smaller. The days when grandmothers who were a little bit senile could live out on the farm with the uncles and aunts—that just doesn't exist any more. So, in effect these people end up being seen as deviant, a mental health problem. Now when they are ready to leave the hospital, there are fewer and fewer options available. Nursing homes may not be able to meet the needs of this population.

Having described those three populations of the emotionally impaired, we've still only accounted for maybe sixty to seventy percent of the people that we're talking about. The rest fall into multiple categories—we could go on forever trying to describe them in detail.

**Observer:** What is the size of this total population?

**Cooper:** Typically in Washtenaw County there are an average of about ninety people hospitalized at Ypsi State at any given point in time. On the average, there are about three to four hundred admissions a year from this county.

**Observer:** From what you've said, I get the impression that many, perhaps most, of these people are not really all that crazy.

**Cooper:** If I lined up ten people, five non-clients and five clients, I'm not sure how accurate you would be in selecting who was who.

**Observer:** If you had unlimited resources, what would you do?

**Cooper:** I would put a significant amount into prevention programs. I would want to put energy into working with young children, when problems were being defined early as mild problems, before they got complicated and exacerbated and built up into bigger problems in the future.

In terms of helping the population that presently exists—the adult population—I think what we would want to do, strange as it may sound, is to invest a significant amount of resources in helping the community, the citizenry at large, to understand the nature of emotional impairment and the importance of support networks: the fact that every human being needs support networks in order to make it, to maintain their mental health. You have them. I have them. The most significant factor for me in whether

person continues to live a reasonably fruitful life is the support networks that exist around them. And I would want communities to be much more sensitive, much more sophisticated, much more accepting of people with problems, and therefore more supportive of them.

If we had the resources, I would also want to provide better housing for these people. There should be more and better job opportunities for them, so that they can earn a living and succeed with the concept of work.

Finally, another part of our resources has to be invested in research to learn more about emotional impairment and mental illness. There is some suggestion that there may be an issue of body chemistry here. Some day, maybe the answer to all of these problems will be correcting a chemical imbalance. It's important to see if risk and vulnerability to these conditions are a function of genes or whether it's a function of family environment, or some combination. We don't know a great deal about these things. We need much more research.

**Observer:** It would seem to be frustrating to have your job, given that there are so many basic things concerning the cause and treatment of these disorders that you just don't know.

**Cooper:** It is.

**Observer:** What's it like, working with such an ambiguous set of problems?

**Cooper:** I think what makes it possible to maintain one's own sanity is first, a very strong basic commitment to the essential values of humanism. Every human being has a right to a full and complete existence as he or she is capable of without stomping on the toes of other people. I don't care about your degree of emotional impairment or emotional disability. My commitment is that you have the right to a full and enriched emotional life, therefore I'm going to invest whatever energies and resources I can assemble to see to it that all citizens have that right in this county. It's a very important commitment, and most of the professionals in mental health have that philosophical value system.

**Observer:** Does it feel like Sisyphus, though? Do you feel you're forever doomed to push a rock up a mountain? Or can you see sustained progress?

**Cooper:** Yes, at times it feels like Sisyphus. Especially with the state economy the way it is and budget cuts coming. Despite strong support for human services on the part of the county commissioners, we're in the midst of planning for another ten percent reduction in staff. That's catastrophic. When that happens, I feel like I'm pushing that damn boulder and that it keeps coming back down on our clients and the community. However, having been in this business thirty years, I can point to what it was like then and what it's like now, and clearly we have made progress.



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■ THE PROBLEMS with neighbors tend to occur prior to the opening of a residential facility, generally not after it's open.

We've made tremendous progress.

**Observer:** In what ways?

**Cooper:** For instance, the mentally retarded, who are now referred to as developmentally disabled. It used to be that going into an institution was strictly a one-way ticket for them. You went in, you lived there, and you died there. You were kept essentially at a custodial level with minimal treatment. That's changed in my professional lifetime. If you're developmentally disabled, you rarely go into an institution unless there are absolutely no community alternatives. You're given an opportunity to live in some type of community setting. To be sure, you need services and treatment and a range of other supports, but it's a major step toward normalization.

On the emotionally impaired side, similarly, if you go back to 1940, we had single state hospitals in this country with patient populations of as many as *thirty thousand*. They were self-contained communities with their own power plant, their own laundry, their own farm. You went in, and it was usually a one-way ticket. In 1940, nine out of ten people who went into an institution never came out. Now 95% do come out. That's a significant change.

**Observer:** You mentioned sufficient housing as a major problem for the emotionally impaired. How many such residential settings are there in Ann Arbor?

**Cooper:** There are relatively few in Ann Arbor. The majority of them are in Ypsilanti and the out-county areas. This has to do with economics: it's much less expensive for housing in Ypsilanti than it is in Ann Arbor. A house that we can rent in Ypsilanti for \$800 a month could cost \$1,400 a month in Ann Arbor. We do have some residential facilities in Ann Arbor. They are typically facilities for six people, generally a three-bedroom house, six clients, two to a room, licensed by the Department of Social Services.

The staffing follows one of two patterns in most residential facilities. It's either what's called a "house parent model," which is a couple who live there and share the activities of daily living—like a reconstituted family structure. Or it is a shift model, in which staff will work from eight in the morning to four in the afternoon, and so on—a rotating shift.

Typically, it's six clients in a facility. I don't believe there are any in the entire area that have more than twelve clients. If you drove by such a house, there's nothing about it that would indicate to you

who's living there. That's what we strive for.

**Observer:** Have there been problems with neighbors?

**Cooper:** It varies tremendously. The problems with neighbors tend to occur prior to the opening of the house, generally not after it's open. The problems with neighbors are the fears of what might happen, rather than what actually does happen.

**Observer:** I infer from what you've said about the various patient groups that the reason these people came to be hospitalized was not simply because they were "sick," but because at some point in time they acted in some conspicuously strange or threatening way. Is it possible that some significant percent, say 20% of the entire population in this county, is not really distinguishable from the patient population you treat, but that the non-patients either did their "freaking out" in a less flamboyant way or didn't get into such a stressful situation to cause such odd symptoms to occur?

**Cooper:** Yes, absolutely. We don't know what the percentage is, but twenty percent might not be too far off, I would guess. Becoming labeled "mentally ill" and becoming hospitalized depends on the circumstances, the environment, who was with you when you "freaked out," where you did it—there are so many variables.

**Observer:** What are the implications of this for treatment—if your target population is actually twenty percent of the total population?

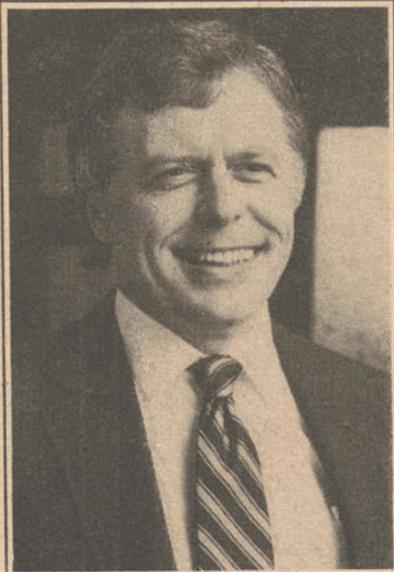
**Cooper:** It has enormous implications. At any one point in time, the people who are receiving services is a tiny fraction of that twenty percent.

We're beginning to develop some research data that suggests you can prevent some problems. The hope is that someday we may have what is the counterpart to the polio shot in the field of mental health. I don't think it'll be a physical, chemical intervention, but it conceivably could be that, too, someday. Knowledge, skills, and training that help you to develop the strength to deal with life crises and stresses in an adaptive way as opposed to a maladaptive way. Preventive techniques and approaches are being tried in a variety of settings across the country.

A future in which we invest as much in strengthening mental health as we do in treating mental illness clearly would be worth the investment.

# RE-ELECT RAY SHOUTZ

County Commissioner Democrat District 7



- Special education teacher-consultant
- County Commissioner for 8 years
- Chair of Human Resources Committee
- Member of RSVP Board of Directors
- Member of Head Start Policy Board
- Member of Community Services Agency Board of Directors
- Member of Joint City-County CETA Study Committee
- Sponsor of Neighborhood Senior Services
- Member of State Senator Pierce's Task Force on Mental Health
- Member of Project Transition Board of Directors

"We the undersigned support the re-election of Ray Shoutz for Washtenaw County Commissioner."

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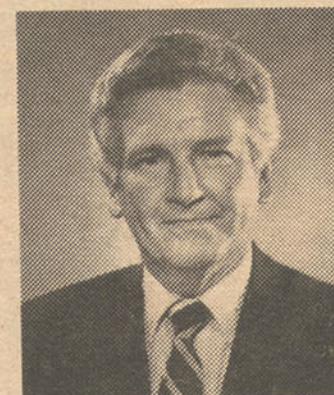
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Experienced and concerned, it is vitally important that Ray Shoutz be re-elected to the Washtenaw County Board of Commissioners in 1982. We need him as our Representative in formulating the decisions and implementing the programs which to a great extent determine the quality of life in Washtenaw County.

Paid for by the Re-elect Ray Shoutz Committee, Martin Black, Treasurer  
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# ELECT *James B. Gilligan*



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# THE POWER BROKER

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**D**irk Kooiman isn't much of a morning person, but after twenty-five years in utility control rooms, he has adjusted to the constantly changing shifts that go with the around-the clock operations. On Tuesday, the seventh of September, Dirk Kooiman was working the day shift, and he was up and about in his Grass Lake home by five forty-five a.m. He arrived at his workplace, a squat, fortress-like concrete building on Wagner Road five miles west of downtown Ann Arbor, a bit before seven-thirty. For the next eight hours Kooiman would control the generation and distribution of two to three million dollars' worth of electricity for most of the homes and businesses in southern Michigan.

At the age of forty-eight, Dirk Kooiman still has the youthful bashfulness of the kid from western Michigan who landed a job with Consumers Power in 1955. A beefy, soft-spoken man whose

unruly brown hair is just now beginning to gray, Kooiman is formally titled senior operations controller at the Michigan Electric Power Coordination Center. That means it is his job to watch over the grid of high-voltage power lines that provide electricity for the customers of both Consumers Power and Detroit Edison, by far the largest electric utilities in the state.

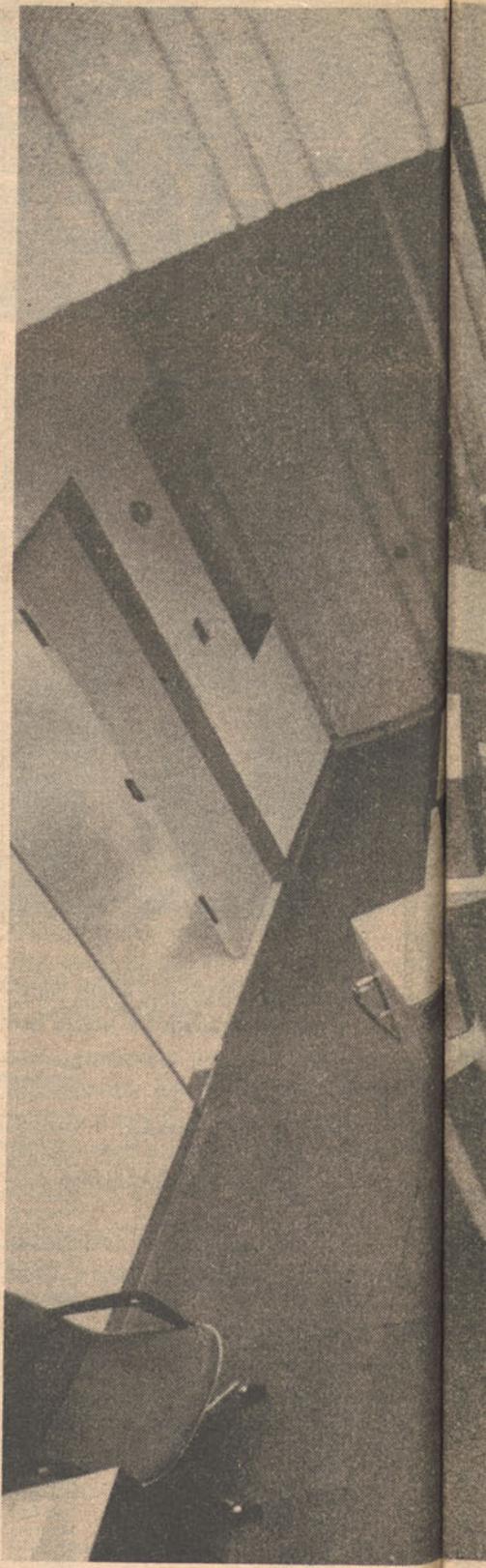
While Kooiman's job does not require an engineering degree, it does require the ability to make decisions and map out strategy. Electric utilities have no control over the demand for electrical power, and that demand is never constant. Consumers' need for electricity fluctuates with the state of the economy, the season, the weather, and even the time of day. The result is that utilities must constantly regulate the amount of power they generate to make sure that electrical supply and demand remain precisely matched at all times. If generation and consumption get too far out of line, the risk is that the steady, river-like flow of

electricity will give way to violent surges of power that can swamp the entire distribution network. Seventeen years ago this month, an electrical imbalance created just such a flood of power that swept through the northeastern US and Ontario, causing power outages from Cape Cod to Georgian Bay. Because New York City was left without power the longest—more than half a day—the event is still remembered as the 1965 New York Blackout.

In Michigan, the power grid is kept in balance by the coordination center on Wagner Road where Dirk Kooiman works. The center is jointly owned and staffed by Detroit Edison and Consumers Power, which between them serve most of lower Michigan with electricity. (Edison has 1.8 million customers from the Thumb southward, while Consumers Power has 1.3 million customers throughout the rest of the lower peninsula.) The two utilities have been interconnected to permit emergency assistance since 1928. The companies began to coordinate their

planning of new power generation plants as electrical demand skyrocketed after the second World War, and in 1962 they agreed to operate their plants and the transmission grid they feed as a single, unified system. The Michigan Electric Power Coordination Center is the nerve center of what is officially called the Michigan Electric Coordinated System. It opened in 1969. Its foot-thick concrete walls and the TV cameras that monitor its remotely-controlled entrances express the importance Detroit Edison and Consumers Power attach to it. On occasions when tour groups are allowed in, visitors penetrate no farther than a gallery overlooking the center's control room. No outsiders are permitted on the level where Dirk Kooiman and his fellow controllers actually work.

According to assistant manager Jim McMahon, the center was located where it is for a combination of diplomatic and technical reasons. Ann Arbor is roughly halfway between Edison headquarters in Detroit and Consumers Power head-





PETER YATES

quarters in Jackson. The specific site near Wagner and Scio Church Roads is also on some of the highest ground in Washtenaw County. That made things easier for Michigan Bell, which provides the microwave radio relays that bind the system together.

Every three seconds the microwave system reports to two computers in the center the power output of each of the system's eighty-eight electricity-generating units, along with the current flow at hundreds of points in the connecting grid. The same system allows the output of each generator to be directed by remote control from the Ann Arbor center. At the touch of a button, the center's controllers can fine-tune the amount of power generated at plants from Monroe to Charlevoix.

While there are roughly fifty people employed at the coordinating center, drawn equally from Edison and Consumers Power, most are involved in accounting and support functions. Only the two or three controllers on duty at

any given time—on this day Dirk Kooman, Bob Carmichael, and Dave Price—are directly involved in the operation of the system.

The controllers themselves can do nothing about the fluctuations in electrical demand. They can, however, predict them on the basis of past experience. For example, Monday, September sixth had been Labor Day, which meant that virtually every industrial and commercial establishment in the state, even those that normally operated twenty-four hours a day, had been shut down. The weather was overcast and cool, with temperatures in the low sixties, which meant that relatively few air conditioners were turned on. On the other hand, it was still too early in the fall for many furnaces to be in use. It was thus predictable that overnight, with industrial, commercial, and residential use all at minimum levels, electrical demand would drop to about as low a level as it ever reaches these days. Between one and two in the morning on September seventh, total electrical

Three controllers are on duty at the Coordination Center at all times. Crucial to the operation are giant GE/Honeywell computers, which monitor electrical flows at hundreds of points throughout the state. If a power imbalance develops, they flash an alert.

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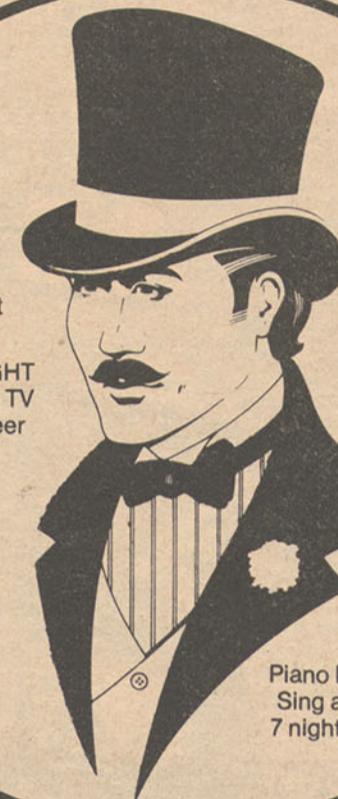
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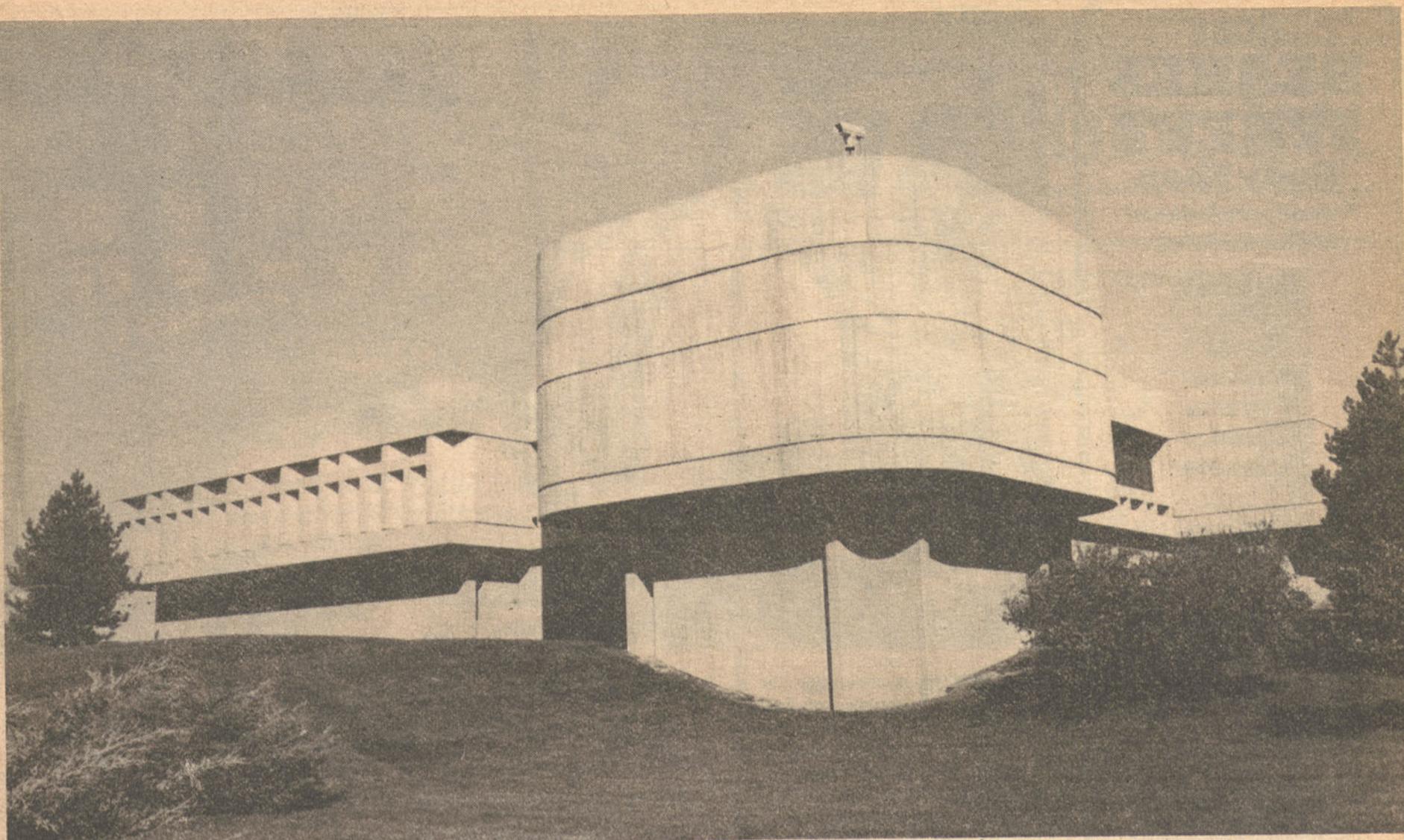
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usage in the area served by the coordination center bottomed out at about four thousand megawatts—four billion watts. (A megawatt, abbreviated Mw, is one million watts of power—enough to supply two hundred electric clothes dryers, several thousand food processors, or almost seventeen thousand sixty-watt light bulbs.)

The four thousand megawatt demand last Labor Day night represents less than a third of the total capacity of the combined Michigan system. The night-shift controllers were able to supply the demand using only "base load generation"—the handful of generating units which cost the least to run and accordingly are operated around the clock. According to Jim McMahon, the two units with the lowest operating cost in the state are Consumers Power's two nuclear plants, Big Rock Point, near Charlevoix, and Palisades, near South Haven. Between them they generate eight hundred megawatts. At the other cost extreme are a dozen or so small, diesel-powered "peaking units" scattered across the state. Built as a stopgap measure in the mid-1960's, they are now retained primarily as emergency reserves. Between the two extremes fall the giant coal-fired steam turbine plants that provide the vast majority of Michigan's power.

Kooiman's daily puzzle is to match as exactly as possible the supply of electricity with the demands of his system's users. A further complication in this puzzle is that although all use the same fuel and generating system, the coal-fired units differ substantially in their efficiency at converting coal to electricity. The chief factor is age. The cheapest

units to operate are also the newest and largest in the system, like the four 750 Mw units at Detroit Edison's Monroe plant, or Consumers Power's new 770 Mw James H. Campbell Unit 3 near Holland. The remaining, less efficient coal-powered units are turned on only when needed, and the sequence in which they are brought into service hinges on their relative cost to operate. The standing rule, Jim McMahon explains, is to seek the least expensive source for each additional increment of power.

**O**n a typical weekday morning, electrical usage rises slowly from its overnight low between one and two a.m. until seven a.m., after which it begins to climb rapidly. On the day after Labor Day the rise started two hours earlier than usual, again a predictable pattern as industrial and commercial operations restarted. It can take several hours for a coal-fired generator to prepare to deliver power from a cold start. As a result, by the time Dirk Kooiman arrived at the coordinating center at seven-thirty, the night-shift controllers had already started the additional generating units that would be needed as demand rose later in the day.

Kooiman was officially early. His shift did not begin until 8 a.m. Because the controllers must start implementing decisions immediately on the hour, however, they customarily arrive before the start of the shift. Kooiman spent ten minutes talking with the night-shift controller, getting an overview of the system's con-

**The Michigan Electrical Power Coordination Center** on Wagner Road, just west of Ann Arbor. Its central mission is to prevent blackouts by matching the supply and demand of electricity in Southern Michigan.

dition. Kooiman learned that the roughly sixty generating units he was scheduled to use were in fact all available and operating, and that the weather had so far been cooler than predicted, meaning demand might be lower than forecast. At seven-forty Kooiman sent his predecessor home and took over the senior controller's console.

Each of the three controllers on duty during the day shift has a specific area of responsibility. The associate controller, Dave Price, sits at a desk along the west wall of the control room. His job is to prepare a detailed demand forecast and tentative operating schedule for the next day. (Since the main planning factor other than past experience is the weather, the center subscribes to a private weather forecaster, in addition to the U.S. Weather Service.) In the past Price's job was done with stacks of paper and an adding machine, but the associate controller now has a desktop computer to handle his calculations.

To Price's right, in the center of the room, two long consoles are placed back to back. At one of them, facing a bank of four television monitors, is controller Bob Carmichael. His color monitors are hooked into the big GE/Honeywell computers in the next room. They report

the maximum, minimum, and current outputs of all of the system's generating units. Most are listed in green letters, but any units operating outside their most efficient range are highlighted in red. Carmichael's job is to make certain that appropriate Michigan generators are operating and capable of delivering power to meet the requirements of the day's schedule.

The second console is Dirk Kooiman's. A field of buttons directly in front of him allows him to enter purchases and sales of bulk power into the computer system, and to call upon any of the information about the MECS system contained in the computer. A teletype off to one side connects the center to similar control centers in states to the south and east, while nearer at hand a printer hooked into the main computers will print out an alarm if, on its regular check every ten minutes, the computer finds an electrical instability developing within the system. Facing Kooiman are three monitors which provide instant access to 144 pages of additional information on such things as the length of time it would take to bring additional generators into service, power flows between Edison and Consumer Power, and the flow between Michigan and the rest of the world.

(continued)

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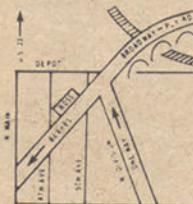
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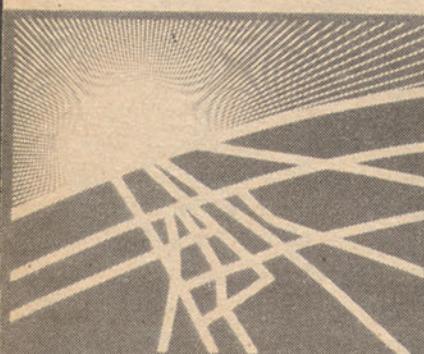
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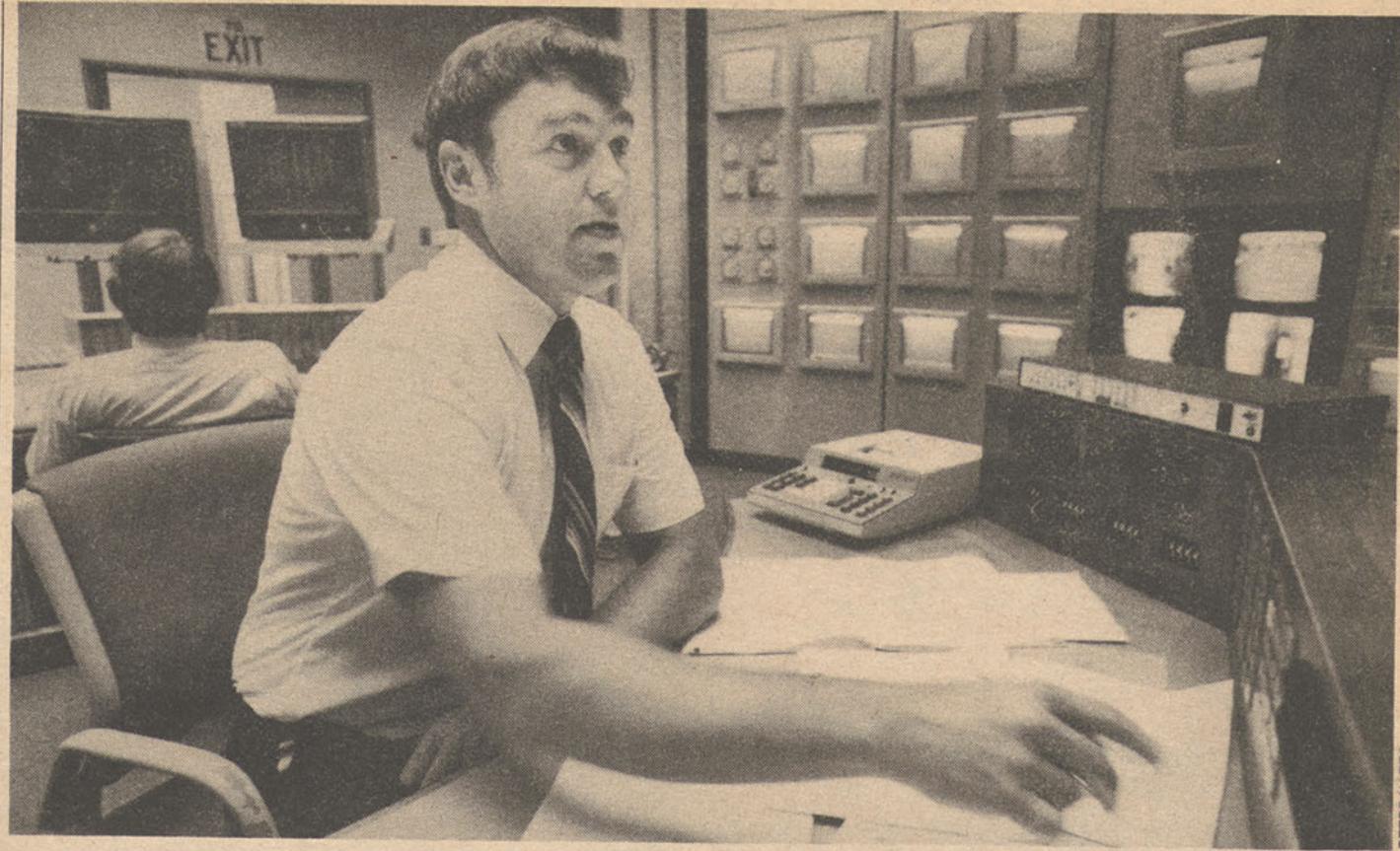


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To understand the importance of interconnections between utilities, it is necessary to know something of the history of electrical power generation. Since their introduction around the turn of the century, coal-fired steam turbine generators steadily improved in efficiency until, by the 1950's, new coal-fired generators were almost three times more efficient than the first models fifty years earlier. But since the last major development in turbine technology in the 1950's, further increases in efficiency have been achieved chiefly by building larger and larger units. By the 1960's, the point was reached where the coal-powered units that would be most efficient to build were so large that even an isolated utility could not safely use them. The risk was that the system would become so dependent on a single unit that the whole system might collapse if the unit malfunctioned.

Interconnections between utilities could allow Detroit Edison to send and receive electricity to and from Consumers Power, thus allowing for greater economy of scale and emergency backup for the two utilities. To minimize the consequences of the loss of any given unit, it has long been a rule of thumb that no one generator should account for more than five percent of an isolated system's capacity. But if that rule were strictly applied to the individual generating capacities of Edison and Consumers Power, it would rule out precisely the large, efficient units like Monroe and James H. Campbell Unit 3 which provide the state with economical baseload generation. Each of these units accounts for approximately ten percent of its parent company's capacity. However, their relative significance is halved to a manageable five percent when the two power companies combine their systems.

Interstate connections, which spread the risk of a single failure further still,

Dirk Kooiman in the control room of the Coordination Center. At his fingertips are buttons which allow him to turn on or off any of 88 electrical generators in the state. He buys out-of-state electricity by phone.

are even more advantageous. But as late as 1964 both Edison and Consumers Power declined to make any interconnections across Michigan's southern border. To buy or sell power in interstate commerce would bring the two companies under the regulatory jurisdiction of the Federal Power Commission, a step which the utilities feared as a possible precursor to a governmental takeover. Michigan's only links with other utilities were two connections with a Canadian provincial company, Ontario Hydro, and those had been established only after obtaining a waiver from the FPC agreeing that international commerce would not subject the utilities to federal regulation.

The shock of the 1965 New York blackout changed the two utilities' attitudes permanently. The blackout, which affected at its peak thirty million people throughout the Northeast, lasted as long as thirteen hours in parts of New York City. It revealed the weakness of the few, scattered interchanges that then existed among other utilities.

The blackout began when a single circuit breaker in Ontario Hydro's system tripped under too heavy a demand from Toronto for electricity from a Niagara Falls power plant. The four other lines on the same circuit were already at the limits of their capacity and couldn't take the additional load thrust upon them when the first line cut off. They too tripped out. Suddenly, the seventeen hundred megawatts the Niagara Falls plants kept generating was all flowing through an intertie with New York State.

Supply suddenly exceeded demand in New York State by these seventeen hundred megawatts, the amount of power that normally would have been absorbed by Ontario Hydro's customers, and a cascading power failure was underway. As the excess power flooded through the Northeast, circuit breakers tripped throughout New York and in interconnected utilities in New England.

Michigan remained unaffected despite its ties to Ontario Hydro, but only because it had installed elaborate shutoff devices on its interties to Canada in an effort to avoid any involvement in interstate exchanges, even during emergency periods. The ties were disconnected in less than two seconds, and soon afterward the Michigan system helped restore power to much of Ontario.

The northeastern US was less fortunate. Many individual utilities, cut off from the power they had been buying from one another, lacked reserves capable of quickly replenishing the local supply of electricity. They were forced to shut down their own generation as well. It then turned out that many utilities depended on a supply of power to start their own plants and lacked backup generators to provide it. By the time power was restored the next day, estimates of economic losses ran as high as \$100 million.

Although the existing interconnections between utilities contributed to the failure, in its aftermath the consensus was that stronger interconnections and better controls were needed. Shocked to realize the fragility of the electrical distribution system, virtually every private utility in

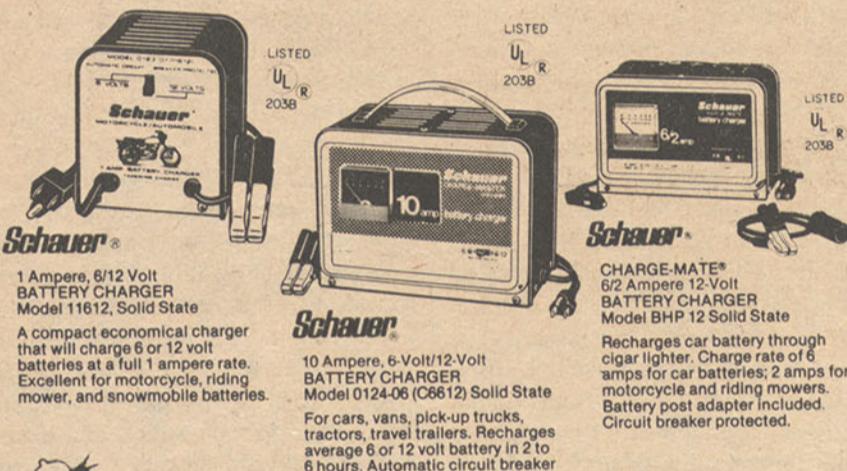
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**ALBERT GLOVER**  
**A firm believer in A.G. Edwards & Sons**

Al Glover feels that A.G. Edwards & Sons is the best run brokerage firm in the country. After 10 years as Vice President-Director of Operations for Watling Lerchen & Co., the predecessor to A.G. Edwards in Michigan, and four years as a front-line account executive, he should know. Glover puts all this experience and the expertise of A.G. Edwards to work for his clients.

"I believe that a broker-client relationship should be a cooperative relationship, and the first step in this relationship is financial planning," he says. Whenever he talks with clients, he finds out their attitudes, financial status, and their objectives regarding investments. Two common mistakes that he feels people make when they invest are: 1) they don't formulate a plan and 2) if they do have a plan, they violate it by being either too aggressive or timid in their investing. Glover feels, "The most successful investors are those with a plan—if they don't have one, an important aspect of my job is to help them develop it."

Al's strongest love is common stock investment. He does not emphasize blue chip stocks, but instead looks for long-term growth potentials or special situations for capital gains. Generally, four characteristics are important to find in a stock which one is considering for an investment: 1) a strong balance sheet, 2) a lack of recognition by the general market causing it to be undervalued, 3) a leadership position in its niche of its market, and 4) low risk but potential high rewards. Some investors ignore common stocks, but Glover feels they are the guts of the brokerage business.

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the country voluntarily joined one of nine newly-formed regional reliability councils in the next few years. The councils in turn oversaw the construction of billions of dollars worth of long-distance transmission lines. The new lines increased the capacity of individual utilities to absorb the loss of any one generator or power line by rerouting power between different companies to cover the shortage.

There are now eight interconnections with states to the south, linking the Michigan system with the twenty-six other electric systems that comprise ECAR (short for East Central Area Reliability Coordinating Council). ECAR is a regional council whose sway extends west to the Illinois border, south through most of Kentucky, and east into the Maryland panhandle. ECAR, in turn, is linked to neighboring systems at sixty different points, through which the flow of electricity can be measured and accounted for, but not prevented. As a result, the electricity that turns on a light in Ann Arbor does not necessarily come from any specific generating plant, or even from any specific part of the country. Every utility feeds into the linked system, and every one draws from it, explains Jim O'Hara, Edison's head of customer services in Ann Arbor. There is no guarantee that electricity generated at Monroe will be precisely what lights a light bulb in Ann Arbor. "Some of the power you use at home," O'Hara notes, "could, theoretically, come from Florida."

More likely, though, it comes from Ontario or Ohio. The new lines connecting power companies across the country also allow individual companies to buy and deliver the cheapest electricity available. Controllers like Kooiman know the cost of each additional increment of power generated not only in their own systems, but in neighboring systems as well. When one utility can generate additional power more cheaply than another, sales are common. In fact, today Dirk Kooiman would be simultaneously buying power from one company, selling to another, and stockpiling it for a third.

**A**t eight a.m., as Kooiman's shift officially begins, total electrical demand in Michigan stands at 6500 Mw and is still climbing fast. As increasing numbers of people wake up, fix breakfast, and start work, the coordinating center's computers keep pace with the expanding electrical load by increasing the output of one generator after another. Just at eight, Kooiman increases output by an additional 250 Mw. General Public Utilities (GPU) in western Pennsylvania cuts its own production by the same amount. Intervening utilities open circuits to handle the load, and Michigan power begins to flow into Pennsylvania. GPU is buying because it has been short of low-cost power ever since the 1979 accident at its Three Mile Island nuclear plant near Harrisburg.

In the central time zone, meanwhile, it is only seven a.m. Electrical demand in Chicago is still low, and the city's utility, Commonwealth Edison, is continuing to set aside power in anticipation of the rush to come. It does so by feeding power to the Michigan system for transfer to the Pumped Storage Station, an artificial lake set on a bluff three hundred feet above Lake Michigan near Ludington. The Chicago utility's cheap, off-peak power is being used to run a pump, one of six that can be used to force water from Lake Michigan into the elevated reservoir. Later, during high-demand periods, the stored water will be fed back down through the same pumps, which reverse to act as hydroelectric generating units. While the station is owned jointly by Consumers Power and Detroit Edison, Commonwealth Edison has a long-term lease on one-sixth of the reservoir's capacity, and at this time Kooiman is merely acting to carry out the Chicago utility's instructions.

The flow at Ludington reverses at around eight-thirty, when, acting jointly for Michigan and Chicago, Kooiman starts a single turbine generating. At about the same time, in response to a phone call from Pennsylvania, Kooiman increases the amount of power produced for sale to GPU. Although in previous weeks Michigan has assisted in the transfer of power sold to GPU by Ontario Hydro, this is the first day of direct sales to the Pennsylvania utility, and there is no fixed delivery schedule. GPU's controller calls again at half-hour intervals to ask for additional power as demand continues to rise in his own system.

By ten a.m. electrical demand within Michigan has reached more than 8,250 Mw—more than twice the overnight low—and the rate of increase has finally begun to level off. At ten-thirty a.m. the final call from GPU's controller brings that sale up to 650 Mw, and the last of the five Michigan units committed to meet this extra demand for electricity from Pennsylvania rises to full load. Michigan, meanwhile, has begun a purchase of its own. American Electric Power, headquartered in Canton, Ohio, has power for sale for less than the cost of the next increment of in-state generation. The offered price splits the difference between the Ohio utility's actual generation expense and what it would otherwise cost Michigan to produce the same power itself. Kooiman takes the deal.

In its role as a hedge against power outages, ECAR, the Midwestern power grid, requires that its member utilities always maintain "spinning reserves"—spare electrical generating capacity—equal to three percent of the total load. Aside from this reserve, which consists of generators fired and turning but not connected to any load, every one of the more than fifty Edison and Consumers Power generating units scheduled to operate today is now at optimal capacity. From now on, all additional increments of power will be drawn from the energy stored in the Ludington Pumped Storage Station over the long weekend. At its maximum output Ludington can

generate 1,873 megawatts for almost eight hours, starting with its reservoir full.

On a typical Michigan weekday morning in September, electrical consumption will hit a morning peak at about eleven a.m., decline slightly around noon, and then rise again to its twenty-four-hour peak at two p.m. Today, as the post-Labor Day startup continues, demand instead increases slightly through the lunch period. That is consistent with the original forecast for the day prepared last Friday (the associate controller only works weekdays), but the peak demand turns out to be considerably less than projected. The original forecast for today called for a peak demand of 9,200 Mw. (By comparison, the record system demand, set in July, 1977, is 11,891 Mw.) Dirk Kooiman, who worked through the long weekend, had reduced that estimate to 8,700 Mw the day before on the basis of newer weather reports indicating that temperatures would be cooler than first forecast. September seventh turns out to be even cooler than yesterday's prediction, and when peak demand is reached in the hour between one and two o'clock, it comes in just slightly above 8,500 Mw. Kooiman is able to adjust for that shortfall simply by reducing the outflow at Ludington.

Because of losses in transmission, pumping, and generation, for every four megawatts sent to Ludington, only three can be taken back out. So, despite the low-cost power used to fill it, energy drawn from the Pumped Storage Station is the most expensive power Kooiman is using today. As the end of his shift nears and demand declines from its early-afternoon peak, Kooiman gradually eliminates all generation from Ludington intended for the Michigan system. (He continues to run two generators on behalf of Commonwealth Edison, which is an hour behind and just approaching its peak.)

Once they know the level of the afternoon peak, Kooiman and Dave Price can predict the remainder of the day very accurately. As more and more people leave work between three and five p.m., electrical usage will decline steadily. Around dinnertime demand will level off from this decline, then dip again before sunset at eight p.m. At that point GPU will probably cut its purchases in half, and keep them at that level as demand rises once more after dark to a final peak between nine and ten. At that point GPU will end its purchases for the day, and demand within Michigan will begin to decline steadily toward its overnight low.

Soon after the afternoon peak at three o'clock, Kooiman and Price calculate that the evening peak will come in at about 8,100 Mw. That means that the two most expensive coal-fired generators now operating should not be needed again today, and Kooiman proceeds to shut them down. The rest will be left to the afternoon- and night-shift controllers. After eight hours of juggling, Kooiman is done for the day. □



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## NOVEMBER CALENDAR

**ANTHONY ROOLEY, LUTE  
EMMA KIRKBY, SOPRANO**

Rackham Auditorium  
Thurs Nov 4 at 8:30

"A heavenly, singularly exquisite program."  
Buffalo Evening News

"The English Orpheus"—Music of Purcell, Dowland,  
Danyel, Bartlett, and others.

General Admission \$5

**JULIAN BREAM, GUITAR**

Hill Auditorium  
Sun Nov 7 at 4:00

"Julian Bream is a great musical interpreter of our time.  
He should not be missed!"

New York Times

DE VISEE Suite in A

WEISS Tombeau sur la Mort de Conte de Logy  
Fantasie

BACH Partita in E BWV 1006

WALTON Bagatelles

BERKELEY Sonata in One Movement

RODRIGO Tres Piezas Espanolas

TURINA Fantasia (Sevillana) Op. 29

Tickets: \$7, \$9, \$10, \$11

**LYDIA ARTYMIW, PIANIST**

Rackham Auditorium  
Fri Nov 12 at 8:30

"Here is a pianist who possesses the qualities we  
associate with the most striking international talent."  
London Daily Telegraph

CLEMENTI Sonata in B-flat, Op. 47, No. 2

SCHUBERT Sonata in G, Op. 78

BRAHMS Variations and Fugue on a theme by Handel

Tickets: \$6, \$7.50, \$9

**LEIPZIG GEWANDHAUS  
ORCHESTRA**

Hill Auditorium  
Sun Nov 14 at 8:30

"One of the greatest orchestras of the world."  
Boston Globe

Kurt Masur, Conductor

Karl Suske, Violin

BEETHOVEN Violin Concerto in D  
MAHLER Symphony No. 1

Tickets \$6, \$8, \$10, \$12, \$14, \$16

**BORODIN TRIO**

Rackham Auditorium  
Sat Nov 20 at 8:30

"A first class ensemble."  
The New York Times

TCHAIKOVSKY Trio in A minor  
SCHUBERT Trio in E-flat, Op. 100

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## MICHIGAN QUARTERLY REVIEW

Fall 1982

Noam Chomsky—What Directions for the Disarmament Movement?

Arthur J. Vander—The Delusion of Civil Defense.

Stephen Spender—The Obsession of Writers with the Act of Writing.

Leonard Woodcock—An interview spanning U.A.W. and China years.

Winter 1983

Rudolph Arnheim on Picasso's *Guernica* • Leo Braudy on the art-within-art conventions in 42nd Street & Persona • Margot Norris on the James Joyce Centenary Conference in Dublin • Marjorie Perloff on Adrienne Rich & Paul Monette • Interview with Robert Altman.

Spring 1983

The Bible and Its Traditions—A special issue of new essays on the Scriptures, as well as contemporary religious controversies.

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# CALENDAR

## TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinckley, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for December events should arrive by November 15th. All materials received by November 15th will be used as space permits; material submitted later may not get in.

## MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.



"Madcat" Ruth blows his top at The Ark, Nov. 5-6, and at the Blind Pig, Nov. 26-27.

### ANNIE'S DUGOUT, 2324 Dexter. 665-8644

Live music Tues. & Fri.-Sat. no cover, no dance floor. **EVERY TUES.:** New Talent Night. Open to anyone who wants to come and play. Hosted by Ron Parks. 8 p.m.-midnight. **NOV. 5-6:** Frank Cleveland. DJ with rock 'n' roll oldies & current hits. **NOV. 12-13:** Stainless Steel. Top-40 rock. **NOV. 19-20:** Footloose. Top-notch, versatile good-time country swing and jazz-tinged bluegrass, including many strong originals. **NOV. 26-27:** Rick & Terry. DJ's with 50's to 80's rock.

### ARBOR VALLEY INN, 2800 Jackson. 769-0700.

Live music Fri.-Sat. No cover, big dance floor. **EVERY FRI.-SAT.:** Scat. Popular top-40 dance band.

### THE ARK, 1421 Hill. 761-1451.

The best place in the state to catch a variety of American and international performers of traditional music. New series this year include classical guitar, jazz chamber music, poetry, and women's

music. Living-room atmosphere with coffee and popcorn provided. Music starts at 9 p.m. (8 p.m. Sundays) unless otherwise noted. **NOV. 3:** Open Mike Night. All local performers welcome at this popular local tradition. **NOV. 4:** John Roberts & Tony Barrand. English humor, music hall, ballads, recitations, and drinking songs. **NOV. 5-6:** Madcat Ruth. Spellbinding, super-kinetic virtuoso blues, jazz, and folk harmonica, with additions of guitar, African finger piano, and a variety of percussion instruments. One of Ann Arbor's most popular and respected musicians. **NOV. 7:** Grit Laskin. "The guy who writes all the funny songs and plays all those instruments with the Friends of Fiddlers Green." **NOV. 10:** Open Mike Night. See above. **NOV. 11:** Na Caberfe. Celtic music with Highland pipes and drums. **NOV. 12-13:** Andy Breckman. Comic songwriter and monologuist who is now a staff writer for the David Letterman TV Show. Possibly a farewell concert (for a while at least), since the Letterman Show is moving to California. **NOV. 14:** Martin Carthy and the Watersons. See Events. **NOV. 15:** Alex DeGrassi and Scott Cossu. Great guitar-piano duo. First concert in The Ark's jazz series. **NOV. 17:** Ferron. Canadian feminist singer-songwriter, direct from the main stage at the Michigan



Na Caberfe fills The Ark with the charms of Celtic music, Thurs., Nov. 11.

Women's Music Festival. **NOV. 18:** Cathy Link & Magpie. Old-timey & bluegrass banjo. **NOV. 19-20:** Liz Carroll, Amazing Irish fiddler with her band. **NOV. 21:** Ann Doyle. See Events. **NOV. 22:** Reilly & Maloney. West Coast singer-songwriters. **NOV. 23:** Kithara Classical Guitar Series. See Events. **NOV. 24:** Open Mike Night. See above. **NOV. 26-27:** Gemini. See Events. **NOV. 29:** Riders in the Sky. See Events.

### AURA INN, 11275 Pleasant Lake Road (near Manchester). 428-7993.

This lakeside road house has temporarily suspended its live entertainment.

### BIG DADDY'S DEN, 107 W. Michigan Ave., Saline. 429-5407.

Dancing & Dining. Cover (Fri.-Sat. only). Live music Thurs.-Sat. **NOV. 5-6:** Stainless Steel. See Annie's. **NOV. 12-13 & 19-20:** Surge Band. Top-40 rock. **NOV. 26-27:** Ouch. Top-40 rock.

### THE BLIND PIG, 208 S. First. 996-8555.

Ann Arbor's most intimate music room. Live jazz, folk, blues, and rock, Fri.-Sat. & Mon. Cover (Fri.-Sat. only), no dancing. **NOV. 1:** George Bedard & Mr. B. Boogie & blues pianist Mark "Mr. B" Braun joins forces with country & rockabilly guitarist George Bedard. Two of Ann Arbor's finest musicians. **NOV. 5-6:** Blind Jim Brewer. Acoustic blues singer/guitarist from Chicago who played the streets for tips (and reportedly did some street preaching) before being "discovered" during the 60's folk revival. His many fine originals include the splendid title, "I Don't Want No Woman If She Got Hair Like Drops of Rain." **NOV. 8:** George Bedard & Mr. B. See above. **NOV. 12-13:** Detroit Blues Band. Stomping, slick R&B sextet in the Paul Butterfield tradition. **NOV. 15:** Boogie Woogie Red. Authentic vintage boogie blues piano and vocals. **NOV. 19-20:** Jimmy "Fast Fingers" Dawkins. Popular Chicago electric blues quartet. Guitarist Dawkins got his start accompanying Jimmy Rogers. **NOV. 22:** George Bedard & Mr. B. See above. **NOV. 26-27:** Madcat Ruth. See The Ark. **NOV. 29:** George Bedard & Mr. B. See above.

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Jimmy "Fast Fingers" Dawkins picks the blues at The Blind Pig, Fri.-Sat., Nov. 19-20.

### THE EARLE, 121 W. Washington. 994-0211.

Live jazz, Mon.-Sat. No cover, no dancing. **EVERY MON.-WED.:** Larry Manderville. Solo piano at once sweet and stinging. **EVERY THURS.-SAT.:** Ron Brooks Trio. Bassist extraordinaire Brooks is joined by Larry Bell on drums and Bill Evans on piano. On occasional weekends a different local trio performs.

### ENTERTAINMENT WORLD, 1405 Ecorse Rd., Ypsilanti. 485-4220.

Dancing, no cover. **EVERY THURS.-SAT.:** Crystal River Band. Modern country music.

### FUNNY FACE LOUNGE, 1425 Ecorse Rd., Ypsilanti. 483-0010.

Dancing, cover (Sat.-Sun. only). **EVERY WED.-SUN.:** Paul Webb & Company. Country rock band.

### THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during weekday happy hour. Dancing, no cover. **NOV. 2-6, 9-13, 16-20, 23-27:** Whiz Kids. Versatile top-40 and oldies dance band. **NOV. 30:** Pegasus. Contemporary easy-listening trio with female vocalist.

### HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal, student-dominated cafe. Occasional live music on weekends. Live classical or folk music at Sunday brunches, 11 a.m.-1 p.m.

### THE HEIDELBERG, 215 N. Main. 663-7758.

Live music Fri.-Sat. in the rathskeller. German band & dancing every Sat. in the Wein Room. Rathskeller schedule to be announced.

### THE HILL LOUNGE, 50 E. Territorial Road (at US-23). 665-3967.

Live music Fri.-Sat. Cover, dancing. **NOV. 5-6, 12-13, 19-20:** LiveWire. Country, blues, and rock band fronted by Jim Tate. **NOV. 26-27:** Falcons. Infectiously danceable concoction of R&B, rock, and prime Motown. Recently added former Sailcatz Al Hill on keyboards and vocals.

### JOE'S STAR LOUNGE, 109 N. Main. 665-JOES.

Wide selection of danceable music, with an increasing number of up-and-coming out-of-town acts, seven nights a week. Jitterbug dance lessons Mondays & Wednesdays, 8-9:30 p.m., given by Michigan State Fair jitterbug champions Vicki Honeyman and Jim Kruz. New four-week series (\$20) begin Nov. 29 & Dec. 1. **EVERY FRI. (5-7:30 p.m.): Kevin Lynch and the Cadillac Cowboys.** Country & country swing. **NOV. 1:** Blue Front Persuaders. Raucously authentic interpretations of early R&B classics, with a few gleefully salacious and/or scurrilous originals thrown in, including the new "Down at Papa Alfred's." Worth seeing almost any night, but once a month or so their music is downright inspired. **NOV. 2:** Skywriting Benefit. See Events. **NOV. 3:** The Sun Messengers. Ten-piece big band from Detroit plays

everything from latin to blues to jazz. Tore up this year's Montreux/Detroit Festival with a sizzling performance. **NOV. 4:** Makali Rhythm Tribe. Detroit reggae. **NOV. 5-6:** Steve Nardella. See Rick's. **NOV. 7:** Barry Beam Band. New wave rockers from San Francisco who are opening for techno-rocker Gary Numar's current tour. **NOV. 8:** Blue Front Persuaders. See above. **NOV. 9:** Public Notice. Funk 'n' rollers with former members of Funksh'n and the Spaceheaters, including Martin Simmons, who's never satisfied, it seems, with just one band at a time. **NOV. 10:** Flying Tigers. See Rick's. **NOV. 11:** Stolen Legacy. Local reggae band. **NOV. 12-13:** SLK. See Rick's. **NOV. 14:** Humane Society Benefit. With Martin Simmons and the Spaceheaters. **NOV. 15:** Blue Front Persuaders. See above. **NOV. 16:** Non-Fiction. New wave trio with a host of strong originals. Includes guitarists Larry and Ben Miller and drummer Bill Frank, who is splitting his time with Destroy All Monsters. **NOV. 17:** Steve Nardella. See Rick's. **NOV. 18:** Pulsations. Remarkably tight and tasty local reggae/funk outfit that's getting better with every performance. **NOV. 19-20:** George Bedard and the Bonnevilles. See Mr. Flood's. **NOV. 21:** R.E.M. See Events. **NOV. 22:** Blue Front Persuaders. See above. **NOV. 23:** White Children in Shorts. Irrepressible cover trio whose eclectic tastes range from Lou Christie ("Lightning Strikes") to the Isley Brothers. **NOV. 24:** George Bedard and the Bonnevilles. See Mr. Flood's. **NOV. 25:** Closed. **NOV. 26-27:** Urbations. Terrific horn-led R&B. Bo Diddley and Tex-Mex rock, mid-sixties soul, and garage band trash. A new single featuring two originals, "The Whip" and "Scaffold," released to considerable Detroit fanfare at the end of October. **NOV. 28:** To be announced. **NOV. 29:** Blue Front Persuaders. See above. **NOV. 30:** Pulsations. See above.

### KINGS ARMS PUB, 118 E. Washington. 663-9757.

Bimbo's intimate pub. Dancing, no cover. **EVERY FRI.-SAT.:** Oldies and contemporary top-40 rock band to be announced.

### THE FOX'S DEN, 5400 Plymouth Rd. 662-1647.

Lounge at the Lord Fox Restaurant. No cover, no dancing. **EVERY THURS. (5-8 p.m.) & FRI. (5-9 p.m.):** Winifred Kerner. Classical pianist. **EVERY SAT. (7-11 p.m.):** Steve Larson. Contemporary jazz pianist.

### JKU JOINT JIMMY'S, 2789 Washtenaw. 434-2230.

Downstairs at the Armadillo Restaurant. Owners' plans to turn this club into a major music room have been put on indefinite hold.



Steve Nardella and Mr. B rock the night away at Joe's, Nov. 5-6 & 17; at Rick's, Nov. 18; and at the U-Club, Nov. 12.

### MAIN STREET SALOON, 11 W. Michigan Ave., Ypsilanti. 484-1200.

Opened at the end of last January and just now starting a live music schedule on weekends. No cover in November, dancing. **NOV. 5-6:** Blue Front Persuaders. See Joe's. **NOV. 12-13:** Falcons. See The Hill. **NOV. 19-20:** Stainless Steel. See Annie's. **NOV. 26-27:** Beaucoup. Versatile sextet fronted by two female vocalists.

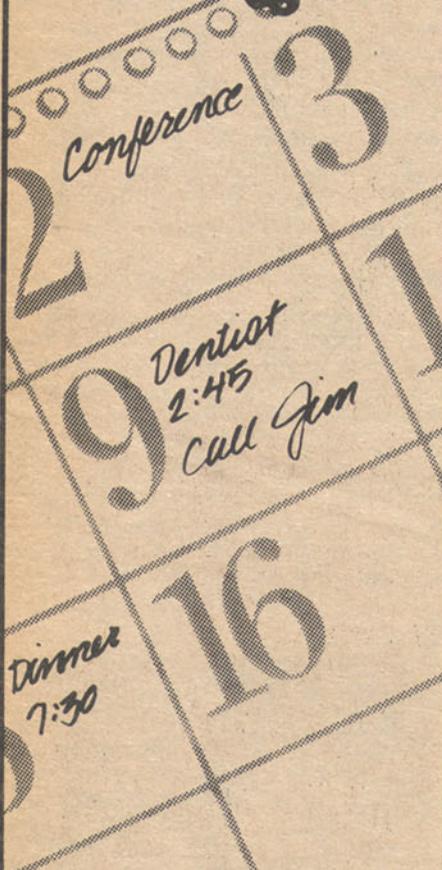
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# The Trojan Women

by Euripides

Directed by Christopher B. Connelly



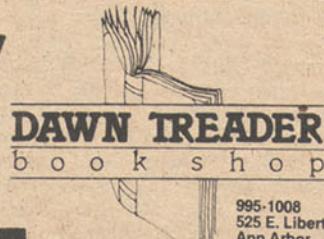
November  
10th-13th and 18th-20th  
8:00 PM

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Performs an interesting mélange of different styles with infectious enthusiasm. Authentic interpretations of blues and rock standards interspersed with such delightful twists as a punk version of "Locomotion" and "Day Tripper" done reggae-style.



Ann Arbor's favorite reggae band, I-Tal, is at the Second Chance, Mon., Nov. 8.

**MR. FLOOD'S PARTY**, 120 W. Liberty, 995-2132.

No dancing, but this is where Ann Arborites go to stomp. Cover (except Sun.-Tues. & afternoons). **EVERY WED.** (5-7:30 p.m.): **Doc Ross & Friends**. Old folk tunes, Irish songs, Italian music, and more, accompanied on guitar and mandolin. **EVERY THURS.** (5-7:30 p.m.): **Marietta Baylis**. Powerful vibrant jazz & blues vocalist, accompanied by drop-in friends. **EVERY FRI.** (5-7:30 p.m.): **Beaucoup**. See Main Street. **EVERY SAT.** (5-7:30 p.m.): **Reva Mandelbaum**. Guitarist/vocalist performs folk, blues, and contemporary originals. **EVERY SUN.** (5-7:30 p.m.): **Trees**. Dynamic folk-to-jazz-flavored duo of Lindsay Tomasic and Jesse Fitzpatrick features sumptuous harmony vocals. **NOV. 1-2:** **John Gage**. Folk & blues singer/guitarist from Kentucky. **NOV. 3-6:** **Stormy Rice Band**. Kick-ass country band from Madison has become a Flood's favorite. **NOV. 7:** **Pulsations**. Rising new local reggae outfit with a liberal dose of funk thrown in. **NOV. 8:** **Steve Newhouse**. Solo blues funk. **NOV. 9:** **Neil Woodward**. Blues-tinged singer/guitarist. **NOV. 10:** **George Bedard and the Bonnevilles**. Kick-your-shoes-off country rockabilly. A few authentic originals and a wide range of deliciously chosen covers from early George Jones to Buddy Holly's "[Annie's Been Working on the] Midnight Shift" and Del Shannon's classic "Runaway." **NOV. 11:** **Blue Front Persuaders**. See Joe's. **NOV. 12-13:** **Beaucoup**. See Main Street. **NOV. 14:** **Steve Wethy**. Blues, R&B, and swing solo piano by the Blue Front Persuaders' mischievously inventive piano player. **NOV. 15:** **Beam Brothers**. Country & rock duo who take their name from Hank Williams Jr.'s infatuation with Jim Beam bourbon. **NOV. 16:** **George Bedard & Mr. B.** See Blind Pig. **NOV. 17:** **Steve Newhouse Band**. Country classics from the likes of Buck Owens, Merle Haggard, Hank Williams (Sr. & Jr.), some Chuck Berry, and some crafty originals. **NOV. 18:** **Lepers**. Late-60's-styled blues/rock quartet. **NOV. 19-20:** **Chicago Pete and the Detroiters**. Veteran soul-flavored R&B sextet. **NOV. 21:** **George Bedard & Mr. B.** See Blind Pig. **NOV. 22:** **Kevin Lynch**. Solo country & country swing. **NOV. 23:** **Doc Ross & Friends**. See above. **NOV. 24-25:** **Martin Simmons and the Spaceheaters**. Funk 'n' roll led by keyboard whiz Simmons. **NOV. 26-27:** **George Bedard and the Bonnevilles**. See above. **NOV. 28:** **Terry Tate**. Superb guitar, piano, and blues vocals, with lots of originals. **NOV. 29:** **Steve Newhouse**. See above. **NOV. 30:** **Neil Woodward**. See above.

**MILE HIGH CLUB**, 215 N. Main. 663-7758.

Recently established club above The Heidelberg devoted to reggae, funk, and new rock 'n' roll. Open Thurs. only. Cover, dancing. **NOV. 4:** **Gypsy Fari**. Reggae/funk band from Chicago a big hit in two Ann Arbor appearances last spring. **NOV. 11:** **Sometimes Y.** Sharp, biting, very musical new wave, a la Elvis Costello, from Madison. **NOV. 18:** To be announced. **NOV. 25:** Closed.

**MOUNTAIN JACK'S**, 305 S. Maple. 665-1133.

Dancing, no cover. Live music Mon.-Sat. **EVERY MON.-SAT.:** **Rainbo**. Veteran top-40 band.

**OLD TOWN**, 122 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic

jam sessions every Sunday night beginning at 7 p.m.

**PRETZEL BELL**, 120 E. Liberty, 761-1470.

Live music every Sat. (except football Saturdays). Cover, no dancing. NOV. 6, 20 & 27: **RFD Boys**. Authentic bluegrass string music from old Ann Arbor favorites.

**THE PUB**, 205 W. Michigan, Ypsilanti. 485-4990.

Formerly known as O'Brien's Pub. Dancing, no cover. **EVERY TUES.-THURS.**: Tom Crocker. Easy-listening guitarist/singer. **EVERY FRI.**: Lil Jaroub. Sing-along piano. **EVERY SAT.**: Tom Crocker Trio. Soft rock dance band.

**RICK'S AMERICAN CAFE**, 611 Church. 996-2747.

Campus-area club features live music seven nights a week. The chief local venue for big-name electric blues. Cover, dancing. NOV. 1: **VVT**. New wave originals, a la Talking Heads. NOV. 3-4: **Duke Tumatoe and the All-Star Frogs**. Soul-flavored R&B quartet from Chicago with a punch and spirit reminiscent of the [Young] Rascals. Their new LP, "Back to Chicago," features Sam Cooke's "Twisting the Night Away" and several originals, including the riotous "Tie You Up." NOV. 5-6: **Luther Allison**. See Events. NOV. 7: **Latin American Solidarity Committee Benefit**. Performers to be announced. NOV. 8: **Suspects**. Soul-rock band composed of Detroit studio musicians. Recently released a 6-song EP. NOV. 9: **Let's Talk about Girls**. Mid-Sixties trash rock and hard pop from East Lansing. NOV. 10: **Urbations**. See Joe's. NOV. 11: **Astralight**. R&B and funk-influenced rock from Rick James to J. Geils, with a few originals. NOV. 12-13: **1-2-3-Go!** Spirited covers of the best of current hits, with lots of playful between-song patter. Now a quartet with the addition of a second guitarist, Jeff Michaels. NOV. 14: **Ann Arbor Tenants Union Benefit**. With Pangaea, whose original dance music draws on latin, funk, & fusion sources. Additional performers to be announced. NOV. 15: **The Jets**. See Spaghetti Bender. NOV. 16: **Flying Tigers**. Rockabilly from Lansing. NOV. 17: **Affections**. Rock 'n' roll, with some originals. NOV. 18: **Steve Nardella**. Ann Arbor's most rousing roots rocker, with "Mr. B" on piano, Andy Conlin on drums, and Ted Harley on bass. NOV. 19-20: **Falcons**. See The Hill. NOV. 21: To be announced. NOV. 22: **Detroit Blues Band**. See Blind Pig. NOV. 23: **Americatz**. Dressy, showy, jumping contemporary rockabilly. NOV. 24: **Epicurean**. Very popular, scrappy rockers. NOV. 25: Closed. NOV. 26-27: **The Kidz**. 60's-80's rock, with former Bob Seger backup vocalist June Tilton. NOV. 28: **Mike Pool**. WCBN's Saturday night "Jams" host spins records. NOV. 29: **SLK**. Reggae and two faster, jumpier pre-reggae forms, ska and rocksteady. Has become Ann Arbor's top local attraction. NOV. 30: To be announced.

astic national attention. No cover charge: the band is performing for a token \$1 fee. NOV. 10: **Sweet Crystal**. Rock 'n' roll covers and originals from Ypsilanti. NOV. 11: **David Johansen** (tentative). The former leader of the New York Dolls, one of the seminal early-70's punk bands. His new LP, "Live It Up," includes a great Eric Burden medley. NOV. 12-13: **Dr. Bop & the Headliners**. 60's classics and dance-oriented parodies of just about everything else, with vocalist "Lovely Miss" Ina Anka. NOV. 14: **Whiz Kids**. See The Habitat. NOV. 15: **Masquerade**. Top-40 rock. NOV. 16: **Mugsy**. Top-40 rock. NOV. 17-21: **White Raven**. Oldies show fronted by Dr. Bop's former lead singer. NOV. 22: **Destroy All Monsters**. Detroit-based punk band with former Stooge guitarist Ron Asheton, former MC5 bassist Mike Davis, current Non-Fiction drummer Bill Frank, and vocalist Niagara. NOV. 23: **Metro**. Top-40 rock. NOV. 24-28: **Mariner**. Top-40 rock. NOV. 29: **Cult Heroes**. Ann Arbor's leading punk band, fronted by vocalist Hiawatha. Also, two other bands on the Ann Arbor Music Project's "Cruisin' Ann Arbor" LP, which is scheduled for a December 1 release. NOV. 30: **Full Nelson**. Top-40 rock.



The Jets are at Rick's, Mon., Nov. 15, and at the Spaghetti Bender, Nov. 26-30.

**SPAGHETTI BENDER**, 23 N. Washington, Ypsilanti. 485-2750.

Live music six nights a week. Cover, dancing. **EVERY SUN.**: Comedy Night. Local comedians perform. NOV. 1-2: Action Figures. Top-40 and oldies rock. NOV. 3-4: The Kidz. See Rick's. NOV. 5-6: VVT. See Rick's. NOV. 8-9: Action Figures. See above. NOV. 10-13: The Kidz. See Rick's. NOV. 15-17: VVT. See Rick's. NOV. 18-20: Buzztones. Detroit rock band features an early rock sound, with many originals. NOV. 22: Freeform. Rock covers and originals. NOV. 23-24: Benga. New wave rock covers. NOV. 25: Closed. NOV. 26-27 & 29-30: The Jets. 50's-80's rock, with some originals, presented in a very danceable style. Quintet features two new members, former Sailcatz lead guitarist Brophy Dale and lead vocalist Rin Schmidt.

**STAGE DOOR**, 300 S. Thayer. 769-3042.

No cover, no dancing. NOV. 3-4: **Stuart Mitchell**. Folksinger/guitarist/comedian. NOV. 5-6: **Malone & Nootchez**. Comedy & musical duo. NOV. 12-13: **Parade**. Jazz group. NOV. 19-20: **Musique Unique**. Classical string quartet. NOV. 25-28: Closed.

**SUDS FACTORY**, 737 N. Huron, Ypsilanti. 485-0240.

Occasional live music, Fri.-Tues. Cover, dancing. November schedule to be announced.

**TC'S SPEAKEASY**, 207 W. Michigan, Ypsilanti. 483-4470.

Dancing, no cover. **EVERY WED.-SUN.**: Trees. See Mr. Flood's.

**T.R.'S**, 2065 Golfside, Ypsilanti. 434-7230.

Cover (except Wed. & Sat.), dancing. **EVERY TUES.-SAT.**: Intents. Top-40 rock band features former members of Masquerade and Brownsville Station.

**U-CLUB**, Michigan Union, 530 S. State. 763-5900.

Cover, dancing. **EVERY MON.**: Dance Party. DJ with dance music. **EVERY TUES.**: Reggae Dance Party. An extremely popular local tradition with Ann Arbor's most versatile DJ, Michael Kremen. **EVERY WED.**: Laugh Track. UAC's comedy shop serves as a get-together for local

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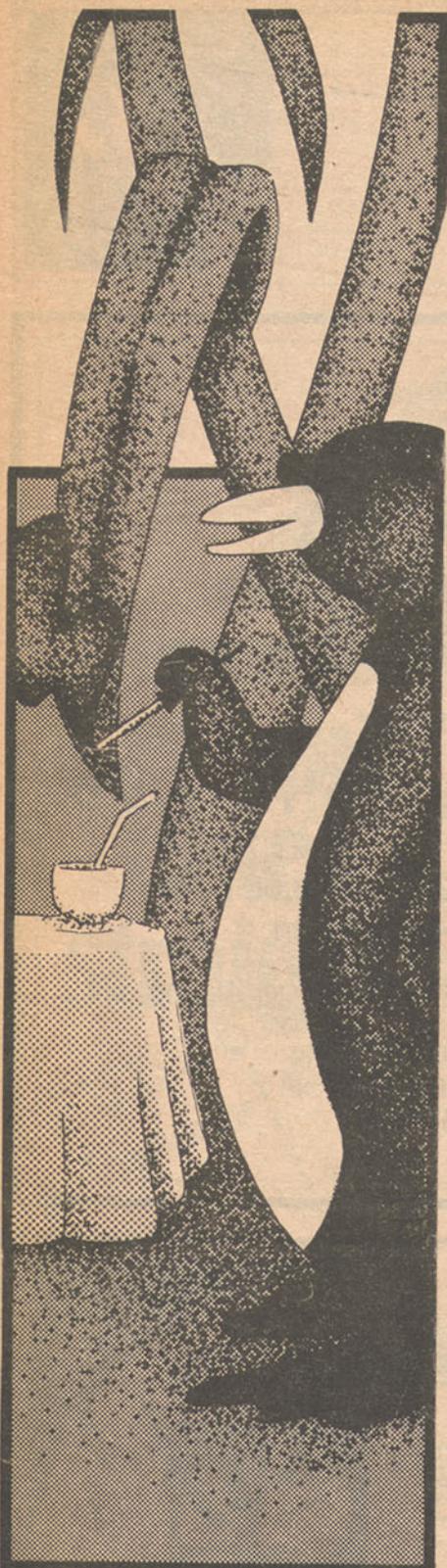
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**ROUNDHOUSE SALOON**, 401 Depot. 769-0592.

Lounge at the Gandy Dancer. Solo piano by David Mayer during weekday happy hour. **EVERY MON.**: **David Mayer**. Solo piano. **EVERY TUES.-SUN.**: **Bart Polot**. Solo piano.

**SECOND CHANCE**, 516 E. Liberty. 994-5350.

Ann Arbor's premiere rock 'n' roll club attracts large numbers of out-of-town rock fans. Live music seven nights a week consists mostly of professional top-40 cover bands and occasional national acts. Cover, dancing. NOV. 1: **Telesis**. Top-40 rock. NOV. 2-6: **The Original Ditties**. 60's rock. NOV. 7: **English Beat**. See Events. NOV. 8: **I-Tal**. Americanized reggae from Cleveland with a very large and loyal local following. NOV. 9: **Sweet Pea Atkinson**. With Don Fagin (AKA Don Was) and other members of the Detroit-based neo-funk band Was/Not Was, whose first LP has gathered all sorts of enthusiasm.



NO MATTER WHERE YOU SPEND YOUR WINTERS, VUARNET SUNGLASSES WILL MAKE THEM MORE COMFORTABLE. YOUR SUMMERS, TOO. THEY ELIMINATE ALL INFRARED AND ULTRAVIOLET RAYS, ALONG WITH ANNOYING GLARE. THEY LOOK GREAT, TOO! THEY'RE NOW AVAILABLE, ALONG WITH THE USUAL (UNUSUAL) ITEMS AT:

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comedy artists and a happy hour for their friends. **EVERY THURS.: Soundstage.** UAC's intimate evening of folk and jazz performed by local individuals and small groups (Nov. 4 & 18) alternates with an Eclipse Jazz Jam Session. (Nov. 11). **NOV. 5: Flying Tigers.** See Rick's. **NOV. 6: Wendell Harrison & Friends.** See Events. **NOV. 12: Steve Nardella.** See Rick's. **NOV. 13: Vincent York Quintet.** Saxophonist York is a U-M graduate and a frequent performer with most of Detroit's finest jazz groups. With special guest Marcus Belgrave, a trumpeter who has played with Ray Charles, Max Roach, and Charles Mingus. **NOV. 19: Intents.** See T.R.'s. Note: The Art Ensemble of Chicago is in the Union Ballroom tonight. See Events. **NOV. 20: The Lyman Woodard Organization.** Traditional and contemporary jazz. Pianist Woodard studied under Oscar Peterson and served as music director for Martha and the Vandellas. **NOV. 24-27: Closed.**

**WEST BANK**, 2900 Jackson Rd. 665-4444.

Live music Tues.-Sat. Dancing, no cover. **NOV. 2-6, 9-13: Mystique.** Top-40 sextet. **NOV. 16-20, 23-27: Topaz.** Top-40 sextet.

**WINSTON'S PUB**, 3600 Plymouth Rd. 769-9400.

Win Schuler's lounge. No cover, no dancing. **EVERY MON.-SAT.: Pianist/vocalist to be announced.**



## ANN ARBOR AIRWAVES

*Note: Program listings are very selective. Detailed program guides are available from the public radio stations upon request. We welcome recommendations and comments from avid listeners of any show.*

**COMMUNITY ACCESS Television**  
(Cable Channels 8, 9, & 10.) 107 N. Fifth Ave.  
769-7422.

**Channel 8:** Educational and entertainment programming from the Ann Arbor Public Schools and the Ann Arbor Public Library includes such topics as health and environmental issues, plays and musical events, sports replays, and student-produced tapes. Also, Washtenaw Community College and U-M course-related programs.

**NOVEMBER HIGHLIGHTS**  
Three W.C.C. telecourses. **EVERY MON.** (3:30 p.m.), **WED.** (7:30 p.m.), & **THURS.** (3:30 & 9 p.m.): "Focus on Society." Interviews with prominent social scientists. **EVERY MON.** (9 p.m.), **TUES.** (3:30 p.m.), **THURS.** (8 p.m.), & **FRI.** (3:30 p.m.): "It's Everybody's Business." Introduction to the American business scene with live interviews, on-location visits, and the latest business theories. **EVERY TUES.** (9 p.m.), **WED.** (3:30 & 8:30 p.m.): "Personal Finance." Also a Wayne State telecourse, "Psychotropic Therapy" (F, 9 p.m.), which examines the use of drugs to treat mental illness.

**Channel 9:** General public access. Live broadcasts originate from 2nd floor, Fire Station, 107 N. Fifth Ave. Regular features include "Wayne's Cultural Clinic," a cultural variety hour with studio audience hosted by Wayne Dabney (live: Th, 8:30 p.m., rerun: Tu, 3 p.m.; F, 7 p.m.); "Video Void," a video magazine presenting taped performances by local poets, musicians, dancers, and other artists (Th, 9:30 p.m., F, 8:30 p.m.); "Our Fabulous Food Machine," a series about farming and food production produced by the Washtenaw County Farm Bureau Women (Mon., 8:30 p.m.; Tu, 4:30 p.m.); "Terra Nova," a talk show highlighting local people breaking new ground in the arts, science, politics, lifestyle, religion, and other areas, hosted by Lynn King (M, 4 p.m., W, 8 p.m., Th, 6:30 p.m.); "T.V. Is Not a Box," a news and feature-oriented video magazine (W, 2 p.m.; F, 10 p.m.); "Let's Talk Sports (F, 5:30), a Lansing-produced show about U-M, MSU, and Detroit professional sports teams; "Singles Seen" (Tu, 2:30 p.m. & Th, 6 p.m.), a video version of "personals" classified ads; and "Video Dance Safari" (W, 1:30 p.m.; Th, 5:30 p.m.; F, 8 p.m.), a locally produced

American Bandstand-type show with DJ Jim Mittenhal.

**Channel 10:** Municipal and educational access TV. Live broadcasts of city council meetings (M, 7:30 p.m.; rerun, F, 7:30 p.m.), Planning Commission meetings (2nd & 4th Tu, 7:30 p.m.), Board of Education meetings (W, 7:30 p.m.), and other meetings and events of public interest.

## WIHT Television

(UHF Channel 31; Cable Channel 3.) P.O. Box 2267 Ann Arbor, Mich., 48106. 973-7900.

Prime-time subscription television, with some programming available to all (M-F, 7 a.m.-12:30 p.m.; M, 3-8 p.m.; Tu-F, 3-7 p.m.; Sa-Su, 7 a.m.-2 p.m.). Locally produced free programming includes "Tavi" (M-Th, 6:30-7 p.m.; Su, 10-10:30 a.m.), a community affairs interview program hosted by Tavi Fulkerson, now carried on the Satellite Program Network; "Help Wanted" (M, 7-7:30 p.m.), a listing of area job opportunities and interviews with people in the employment and related fields, hosted by Len Thielen and produced in cooperation with the Michigan Employment Security Commission (M.E.S.C.); and "This Week" (M, 7:30-8 p.m.), a community calendar hosted by Tavi Fulkerson, featuring interviews with people involved in upcoming events along with listings of entertainment, workshops, benefits, festivals, and more.

## NOVEMBER HIGHLIGHTS

Interesting guests on "Tavi" (M-Th, 6:30-7 p.m. & Su, 10-10:30 a.m.) include a repeat of a discussion of the Japanese interest in American alternative schools by Clonlara's Pat Montgomery, the president of the National Association of Alternative Community Schools (Nov. 7); a discussion of the sorry state of science education in today's schools by the U-M School of Education associate dean Carl Berger (Nov. 8); U-M horticulturist Ellen Weatherbee, author of *Edible Wild Plants: A guide to Collecting and Cooking* (Nov. 9); science fiction writer and *Sanctuary* editor Bob Asprin (Nov. 10); U-M philosophy professor Frithjof Bergmann on "The Changing Structure of Society and the Family in the Post-Industrial Future" (Nov. 15); Christine Liu, author of *More Nutritional Chinese Cooking* (Nov. 16); *Ann Arbor News* publisher Tim White (Nov. 17); and a repeat of Peter "Madcat" Ruth's discussion of the transitions in his career, along with a virtuoso demonstration of harmonica techniques (Nov. 18).

## WCBN

(88.8-FM.) University of Michigan, 530 Student Activities Building, Ann Arbor 48109. 763-3500.

24 hours daily. U-M's student-run public radio. The staple fare is "Freeform," featuring an often adventurous melange of non-top-40 contemporary and vintage rock, R&B, jazz, blues, reggae & salsa, folk, and assorted ethnic, electronic & experimental music, along with occasional splices of live music, poetry, interviews, and audio nonsense. Specialty music shows air M-F, 7-8 p.m. (M: "Rhythm and Blues" with Lola Rebob; Tu: "The World of Swing" with Dave Crippen; W: "Rockabilly" with Chris Daley; Th: "Modernistic" with Arwulf; F: "The All Out Attack" with Laurie Bizer.) Most weekend programming is specialty shows, too, from 9 a.m. to 2 a.m. on Saturday (9-11 a.m. "Gospel Music"; 11 a.m.-1 p.m. "The Folk Show"; 1-3 p.m. "Down Home Show"; 3-6 p.m. "Nothing But the Blues"; 6-8 p.m. "Caribbean Jamboree"; 8-11 p.m. "The Jams" [modern soul & funk]; 11 p.m.-2 a.m. "Dance Party"); and from 9 a.m. to 11 p.m. on Sunday (9-11 a.m. traditional & ethnic music from around the world on "Hemispheres"; 11 a.m.-1 p.m. Latin American and Hispanic music on "Global Village"; 1-3 p.m. "African Rhythms"; 3-4 p.m. experimental sound images on "Synthescapes"; 4-6 p.m. 20th century avant-garde music on "Horizons"; 6-8 p.m. jazz and European classical music juxtaposed on "Black & White Classical"; 8-9 p.m. live performances by local bands on "Studio Live"; 9-11 p.m. local and national performers recorded live in Ann Arbor and elsewhere on "Reel Live Music" alternating with John Sinclair's "Music of Detroit." Also, "Jazz 'Round Midnight" (M-F, 11 p.m.-2 a.m.) features "Women in Jazz" (M), "Jazz Roots" (W), and "Jazz House Party" with Arwulf and Mike Kopka (F). Public affairs programming (M-F, 5:30-7 p.m.) includes a half hour news roundup (M, W, F, 5:30 p.m.), the Women's Radio Collective's "Rites & Rhythms" (M, 6 p.m.), "Newtrition Outreach" (Tu, 5:30

p.m.), "Black Affairs" (W, 6:30 p.m.), First Ward city councilman Lowell Peterson's "Window of Vulnerability" (Th, 5:30 p.m.), "Gay/Lesbian Affairs" (Th, 6 p.m.), and the call-in talk show "Rotating Radio" (F, 6 p.m.).

## NOVEMBER HIGHLIGHTS

EVERY SUN. (6-8 p.m.) on "Black & White Classical": Featured this month are "Vocals" (Nov. 7, 14, & 21) and "Parallel Visions" (Nov. 28). **EVERY MON.** (11 p.m.-2 a.m.) on "Women in Jazz": Featured this month are "Queen of Jazz: Ella Fitzgerald" (Nov. 1), "Empress of Jazz: Bessie Smith" (Nov. 8), and "Lady Day: Billy Holiday" (Nov. 29). **EVERY THURS.** (7-8 p.m.) on "Modernistic": "Early Saxophone" (Nov. 4), "Hoagy Carmichael" (Nov. 11), "Disorganized Religion" (Nov. 18), and the piece de resistance, "Poultry Scare: Native Americans and Dead Birds (Exercises in Radical Vegetarianism)" (Nov. 25). Arwulf's holiday shows are the highlight of any season—they are a significant part of what makes Ann Arbor Ann Arbor. **NOV. 14** (4-6 p.m.) on "Horizons": Bill Eldridge interviews local contemporary music pianist Robert Conway.

## WEMU Radio

(89.1-FM.) Eastern Michigan University, Ypsilanti, Mich. 48197. 487-2229.

24 hours daily. EMU's public radio station. Strong and varied jazz programming throughout each day, including "Taylor Made Piano" (Tu, 11 a.m. & 7 p.m.), a new series with Jazz Alive! host Billy Taylor tracing the evolution of jazz. Also, "Big City Blues Cruise" (Su, 4 p.m.; F, 11 p.m.) with Martin Gross and two shows hosted by WCBN's Tom Simonian: reggae, Afro-beat, calypso, funk, and salsa on "Third World Dance Party" (Sa, 9 p.m.-1 a.m.) and modern and avant-garde music, with a focus on the black improvisational tradition, on "New Directions" (Su, 9 p.m.-1 a.m.). High-quality National Public Radio (NPR) programming includes Minnesota Public Radio's "Prairie Home Companion" (Sa, 6-8 p.m.) with Garrison Keillor, who just may be the 20th century's Mark Twain; "Morning Edition" (M-F, 6-9 a.m.) featuring NPR news and features mixed with well-written local news and news features; "All Things Considered" (daily 8-9 p.m.), the delayed West Coast feed of the first hour of NPR's prestigious, popular evening news and features program with Susan Stamberg; and two radio drama programs, "The Adventures of Sherlock Holmes" (F, 7 p.m.) and "Earplay" (Th, 7:30 p.m.). Locally produced news includes "Noon Magazine" (M-F, noon-1 p.m.) with Sam Eiler and "Evening News" (M-F, 5:50-20 p.m.) with Kitty Underwood. Also, EMU and Ypsilanti High School sports.

## NOVEMBER HIGHLIGHTS

**EVERY EARLY MORNING** (1-6 a.m.): WEMU has resumed 24-hour programming, and "Jazz Scope After Hours" now fills the late night/early morning hours. Hosted by George Klein (M-Th), Lou Rabedau (F), Tom Simonian (Sa), and David Dana (Su). **EVERY SUN.** (6-8 p.m.) on "Jazz Alive!": Jaco Pastorius and Word of Mouth (Nov. 7); Oscar Peterson and Herbie Hancock (Nov. 14); Mel Torme, Dizzie Gillespie, and Zoot Sims honor drummer Buddy Rich (Nov. 21); and highlights from the 5th annual Women's Jazz Festival with vocalist Nancy Wilson, pianist Barbara Carroll, and saxophonist Ann Paterson (Nov. 28). **EVERY TUES.** (10-11 p.m.) on "Jazz at the Institute": Anthony Davis Quartet (Nov. 9), Marian McPartland (Nov. 16), Roy Brooks and Leon Thomas (Nov. 16), Roy Brooks and Leon Thomas (Nov. 23 & 30). **EVERY THUR.** (7:30-8 p.m.) on "Earplay": "Goodbye, Howard," a comedy about three sisters and their ways of dealing with a brother's death (Nov. 4); "Customs," a play about how efforts to prove your identity in today's society can lead to surprises (Nov. 11); "Tiger," a conversation between a boy and a tiger at a zoo (Nov. 18); and "B-Picture Man," about a man who idolizes Myrna Satch, a fictitious B-movie star (Nov. 26). **NOV. 1** (11:30 a.m.): Live broadcast from Lansing of Michigan Gubernatorial Candidate's Debate. **NOV. 2** (9 p.m.): Continuous election coverage begins.

## WUOM

(91.7-FM.) 5th floor, LS&A Building, University of Michigan, Ann Arbor, Mich. 48109. 764-9210.

5:30 a.m. (6:30 a.m. weekends)-1 a.m. U-M's public radio station. A variety of locally and nationally produced fine arts and public affairs

## Fourth Annual Travel & Adventure Series

November feature:

### REFLECTIONS OF POLAND

presented by Stan Paulauskas

Sunday, November 21, 3:00 p.m.

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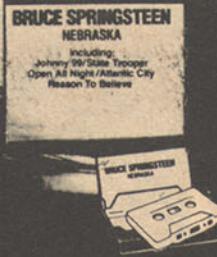
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HIGHLIGHTS OF NOVEMBER INCLUDE:

MORNING EDITION FOR DYNAMIC LOCAL NEWS  
6:00 am TO 9:10 am MONDAY - FRIDAY

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TUES. - NOV. 2<sup>nd</sup> - 9:00 pm until

PRAIRIE HOME COMPANION  
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**AN OFFICER AND A GENTLEMAN**  
Includes Love Theme—Lee Ritenour Up Where We Belong—Joe Cocker/Jennifer Warnes  
Original Motion Picture Soundtrack

**David Lindley**  
Includes BYE BYE LOVE YOUR OLD LADY MERCURY BLUES

**DONALD FAGEN**  
The Nightfly

**Frida**  
Something's Going On  
Includes I Know There's Something Going On To Turn The Stone/I See Red

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programming. Strong classical music offerings throughout each day, including "Afternoon Musica" (M-F, 1-4:30 p.m.), "Music of the Masters" (alternate M, every Tu, all but 2nd Sa, 8-10:30 p.m.), regional performers live on "Studio Showcase" (alternate M, 8-10:30 p.m.).



Garrison Keillor hosts NPR's "Prairie Home Companion" every Sat., 6-8 p.m., on WEMU and WKAR.

"Opera Night" (W, 8-10:30 p.m.), the request show "It's Up to You" (Th, 8-10:30 p.m.), and tape-delayed local concerts (F, 8-10:30 p.m.). Some jazz shows (Sa, 1-5 p.m., 6-7:30 p.m., 11 p.m.-1 a.m.; 2nd Sa only, "Jazz Revisited" request night, 8-10:30 p.m.). Peter Greenquist hosts "The Morning Show" (M-F, 5:30-10 a.m.), with news, weather, music, and commentary on upcoming cultural and community events. Fred Hindley hosts "The Noon Show" (M-F, noon-1 p.m.), with news, weather, events, and sports. From NPR: the prestigious and popular evening news and features program, "All Things Considered" (M-F, 5-6:30 p.m.; Sa, 5-6 p.m.; Su, 6-7 p.m.); "Washington Week in Review" (Su, noon-1 p.m.); "The Sunday Show" (Su, 7 p.m.-midnight), a showcase of contemporary arts, with coverage of major arts events, along with drama, music, and interviews; "New Dimensions," a new program from San Francisco exploring various avant-garde and alternative cultural phenomena (Sa, 11 a.m.-noon); and two radio drama programs, "Vivat Rex" (Su, 4-5 p.m.) and "Lord Peter Wimsey" (Sa, 7:30-8 p.m., beginning November 20). Also, U-M football with Tom Hemingway and Tom Slade, and U-M basketball with Tom Hemingway.

#### NOVEMBER HIGHLIGHTS

NOV. 10-16: WUOM's annual "On-Air Fundraiser" features some special programming, including "Great Scenes from Opera" (Nov. 10, 8-10:30 p.m.); excerpts from recent Ann Arbor and Grand Rapids concert tapes selected by Evans Mirages (Nov. 12, 8-10:30 p.m.); Hazen Schumacher plays new and early jazz recordings and is joined by U-M film expert Frank Beaver, who talks about old and new movies (Nov. 13, 8-10:30 p.m.); and an airing of a new recording of Gustav Holst's *The Planets*, preceded by some astro-talk from U-M's extraordinary astronomy popularizer Jim Loudon (Nov. 15, 8-10:30 p.m.). EVERY FRI. (8-10:30 p.m.): In addition to the Fundraiser special on Nov. 12, this month's tape-delayed concerts feature works by Beethoven, Mozart, and Prokofiev, performed by Cho Liang Lin, a gifted young pianist recorded in Milwaukee (Nov. 5); and Grand Rapids Symphony performances of works by Hindemith, Saint-Saens, and Rachmaninoff (Nov. 19) and Beethoven (Nov. 26). NOV. 4 (9 p.m.): Live broadcast of Mahler's Symphony No. 3 performed by the Chicago Symphony. NOV. 9 (11 a.m.-noon): "Corpus Duende: Echoes of the Spanish Civil War," a docudrama with Eli Wallach. NOV. 18 (9:30-10:15 a.m. & 11 a.m.-noon) & NOV. 19 (11 a.m.-noon): Excerpts from the U-M Conference on Economic Outlook '83, including talks on "U.S. Economic Outlook," "Japanese Government Policy and High Technology," "The Michigan Economy in 1983," and "Does the Single Business Tax Deter Business Investment in Michigan?"

WKAR Radio  
(90.5-FM.) Box 47, East Lansing, Mich. 48823.  
(517) 355-6540.

6 a.m.-1 a.m. Michigan State's public radio station. Strong classical music programming throughout each day. NPR programs include "Morning Edition" (M-F, 6-7 a.m.), "All Things Con-

sidered" (daily, 5-6 p.m.), "Prairie Home Companion" (Sa, 6-8 p.m.), and two radio drama programs, "The Adventures of Jack Flanders" (Su, 11-11:30 p.m.) and "The Adventures of Sherlock Holmes" (Su, 11:30 p.m.-midnight.) A 13-week radio adaptation of "Star Wars" begins November 20 (Sa, 8 p.m.).

#### NOVEMBER HIGHLIGHTS

NOV. 2 (beginning at 8 p.m.): Live coverage of Michigan elections, with national coverage supplied by NPR. EVERY SUN (9 p.m.) on "Musical Byline": WKAR's NPR-distributed series on popular American composers and lyricists focuses on Fats Waller (Nov. 7), Irving Berlin (Nov. 14 & 21), and Earl Robinson (Nov. 28). EVERY SAT. (6-8 p.m.) on "Prairie Home Companion": Musical guests this month are the Butch Thompson Trio (every week) and Margaret MacArthur, Bill Staines, Stoney Lonesome, and Roy Blount, Jr. (Nov. 6); Lisa Neustadt, Jean Redpath, and Hot Rize (Nov. 13); Sharon Irish, Vanish, and Misfortune (N. 20); and the Dale Warland Family Singers, Verne Sutton, and Philip Brunelle (Nov. 27).

#### WIQB Radio

(102.9-FM.) Box 8605, Ann Arbor, Mich. 48107. 662-2881.

24 hours daily. "Album-oriented rock" programming: LP selections from current bestsellers like Asia and Joan Jett and from standard rock favorites like Jimi Hendrix and the Rolling Stones. Public affairs programming (Su, 6-9 a.m.) includes the locally produced "Expressions" (8-9 a.m.), a discussion show devoted to local politics, art, entertainment, and other issues. "11 O'Clock Special" (M-F, 11 p.m.-midnight) offers an hour devoted to a different artist or group each weekday evening: Nov. 1 Bob Dylan's "Hard Rain", 2 David Bowie, 3 Kansas, 4 Tom Petty and the Heartbreakers, 5 Loverboy, 8 Rush's "Signals", 9 Bruce Springsteen, 10 Jackson Browne, 11 Lynyrd Skynyrd, 12 Van Halen, 15 Bob Seger's "Stranger in Town," 16 Beatles, 17 Neil Young, 18 Bad Company, 19 Led Zeppelin, 22 Pink Floyd's "Welcome to the Machine," 23 Police, 24 Heart, 25 Turkey Day Special (to be announced), 26 Jimi Hendrix, 29 Journey's "Escape," 30 Rolling Stones.

#### WPAG Radio

(1050-AM; 107.1-FM.) 662-5517.

Dawn to dusk (AM) and 6 a.m.-midnight (FM) daily. The music is easy listening: "Remembering Your Music," 40's-80's pop hits from Sinatra to Manilow on AM (1:30 p.m.-signoff); and "Beautiful Music," instrumental versions of pop hits on FM (all day). ABC and local news throughout the day (AM/FM). Weekday morning AM programming includes a good deal of locally produced news and public affairs, including Bob Driscoll's "Market and Farm News Roundup" (6-6:30 a.m.) and his "Farm and Home Hour" (noon-1 p.m.); "NewsScope," featuring taped comments of local newsmakers (7-7:30 & 8-8:30 a.m.); Jackie Wright's "Spotlight" interview show (10:45-11 a.m.); and Ted Heusel's "Community Comment," an interview and call-in talk show (10:10-10:45 a.m. & 11:10 a.m.-noon). Sports programming includes broadcasts of U-M football, with hour-long pre-game and post-game shows, and U-M basketball. Also, Saturday Morning Sports Show" (8:20-10 a.m.), with an emphasis on local high school football.

#### WAAM

(1600-AM.) 971-1600.

6 a.m.-midnight. "Adult Contemporary" popular music, much of which is beamed via satellite from Chicago. The station is able to interrupt with local broadcasts whenever it chooses. WAAM's locally produced "Jimmy Barrett Show" (M-Sa, 5:30-10 a.m.) features music, local news with Stacy Taylor, sports with Paul Chapman, features, and call-in guests. Locally produced newscasts air at the top and bottom of every hour (10 a.m.-10 p.m.). Public service programs, aired Sundays (8-11 a.m. & 6:30 p.m.-midnight), include "Sports Week in Review" (10 p.m.-midnight), a scoreboard and call-in talk show with frequent guests from U-M, EMU, and Detroit professional teams, hosted by Jeff De Fran and Jim Shafran. Also, U-M football with a series of pre-game and post-game shows, selected U-M basketball and hockey, and Detroit Pistons basketball.

## REEL LIFE IN ANN ARBOR

### Film Highlights for October



by  
Richard Meisler

Film is the artistic medium best suited to the exploration of human psychology. The images are larger than life, and we sit in a darkened room to watch them. The situation encourages a certain intimacy between the audience and the film, an intimacy intelligent and talented directors and editors can exploit to offer real psychological insight. Films have other technical advantages, too. Scenes can be shot in any setting in which interesting behavior is likely to occur. It is technologically simple to arrange for flashbacks in time, dreams, hallucinations, fantasies and internal monologues.

Among the films scheduled for November, there are several with strong psychological emphases, including a few by Ingmar Bergman, whose films in this area range from the profoundly successful to the interesting but basically dreadful.

First the Bergman films: *Cries and Whispers* (November 5) and *Persona* (November 14) both deal beautifully with relationships among women in extreme situations. In *Cries and Whispers* they face imminent death, and in *Persona* the material involves psychological trauma and the intimacy of helping. When Bergman's films work, as these do, they are deep probes that nonetheless leave a great deal to be discovered. Bergman is never simplistic or reductionistic; there is always a core of mystery left deep in the human personality. *The Touch* (November 23), Bergman's only film in English, stars Elliott Gould playing a man who disrupts a marriage. The film is terribly stiff, basically a failure, but Bergman's failures are more interesting than the successes of many lesser directors.

It was probably inevitable that *Last Tango in Paris* (November 13) would become known and controversial for its explicit sex. The film is, however, a masterpiece, both visually and conceptually. It deals with an aging man's attempt to confront death through eroticism. I've seen it several times, but occasionally it is ruined by juvenile reactions of the university audiences, so you take a chance when you go to see it on campus.

*Death in Venice* (November 26) is a successful treatment of Mann's short novel of homosexual obsession. *Carnal Knowledge* (November 2-3) is both entertaining and interesting in its attempt to say something about contemporary American sexual games. *Pretty Baby* and *Murmur of the Heart* (November 4-5), both by Louis Malle, deal with childhood or early adolescent sexuality interacting with the adult world. Both are excellent.

## EVENTS

\* denotes no admission charged.

#### FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library (S. Fifth Ave. at William). AH-A—Angell Hall, Auditorium A. EQ—Room 126, East Quad, East University at Hill. Hillel—Hillel Foundation, 1429 Hill. Lorch—Lorch Hall (Old Architecture Building) at Tappan and Monroe. MLB 3[4]—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. Mich.—Michigan Theater, Liberty at Maynard. Nat. Sci.—Natural Sciences Building, North University across from Ingalls. Rm 100 HH—Room 100 Hutchins Hall, Law School, State and Monroe. SA—Strong Auditorium, EMU Campus. UGLI—Undergraduate Library Multipurpose Room.

#### FILM SOCIETIES INFORMATION

Tickets \$2 (children, \$1), \$3 double features, unless otherwise noted.



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DATE:  
Nov. 5, 6, 7, 1982



TIME:  
Fri. & Sat. 10 a.m.-9 p.m.  
Sun. 10 a.m.-6 p.m.

PLACE:  
U of M Track & Tennis Bldg.  
Ferry Field on State Street  
I-94 Exit State Rd. (north)  
U of M \$1.00 Parking on Ferry Field

\$2.00 Admission  
(Children under 10 free with adult)

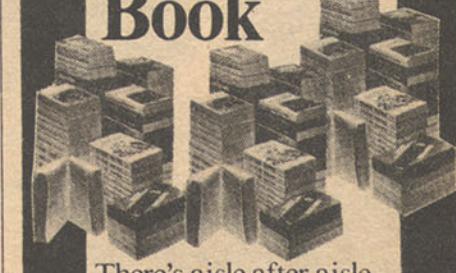
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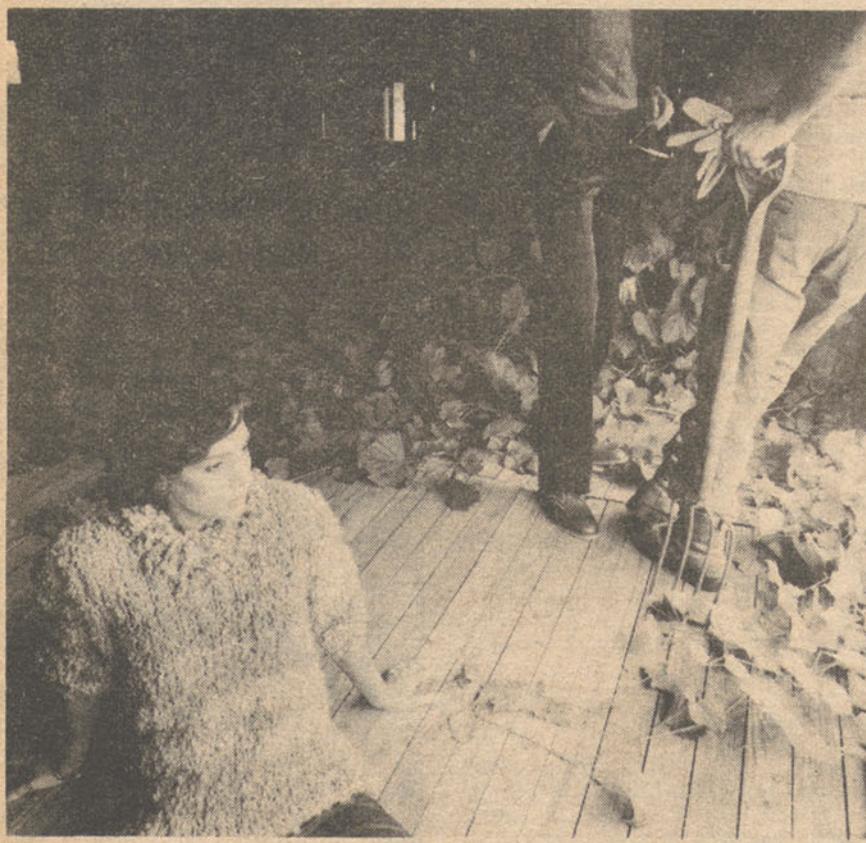
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Sun. 3 p.m.-9 p.m.

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Alternative Action Film Series (ACTION)—662-6599. Ann Arbor Film Cooperative (AAFC)—769-7787. Classic Film Theater (CFT)—no additional charge for double features. 662-8848. Cinema Guild (CG)—Monday is 2-for-1 night. 662-8871, 994-0027. CLC CINEMA—487-3045. Cinema 2 (C2)—665-4626. Gargoyle (GAR)—763-2194. Hill Street Cinemas (HILL)—663-3336. Mediatrix (MED)—763-1107.

*Warning: Film schedules subject to last minute changes.*

## 1 MONDAY

★ **Free Breakfast:** St. Andrew's Episcopal Church

Offered every day except Sunday for people who can use a meal. Children, families, and all others welcome.

7-9 a.m. (Mon.-Fri.), 8-10 a.m. (Sat.), St. Andrew's Episcopal Church, 306 N. Division. Free. 663-0518.

★ "Target: Jobs for Women": Soundings Center for Women in Middle Years

First in a five-week series of Monday and Wednesday sessions to help women find jobs. Designed for women who do not have young children in the home, the program is open to area women who have spent ten or more years as homemakers and must now get a job to support themselves because they are widowed, separated, or divorced, or because the family wage earner is disabled.

9 a.m.-2:30 p.m., Room 20, Bach School, 600 W. Jefferson. \$0-\$50 sliding scale based on income. For an interview, call 665-2606.

★ Red Cross Bloodmobile Open Clinic

11 a.m.-5 p.m., Michigan Union. 971-5300.

★ "Living, Working, and Earning in the Same Place": U-M Center for Continuing Education of Women

Panel discussion with women who are successfully running a variety of businesses from their homes.

1:30-3:30 p.m., Rackham East Conference Room, 915 E. Washington, Free. 763-1353.

★ Bernadette Devlin McAliskey: Irish-American Student Association

Talk by one of the principal leaders of the Northern Ireland civil rights movement. Devlin-McAliskey was an international figure as a member of the British Parliament from 1969 to 1974. In 1979 she was a candidate in the elections for the European Parliament. She comes to Ann Arbor as a member of the national executive of the National H-Block/Armagh committee, a coalition founded to support the demands of political prisoners in Northern Ireland. Her visit is co-sponsored by the Committee to Support Irish Political Prisoners, the U-M Center for West European Studies, the U-M Department of Social Studies, the U-M Women's Studies Program, the National Lawyers Guild, and the Women Law Students' Association.

4 p.m., Rackham Amphitheater. Free. 763-3552.

★ "Legal Issues Involving Genetic Risks and Reproductive Alternatives": U-M Women in Science Warner-Lambert Lectures

Lecture by University of Texas medical genetics professor Margery Shaw, who is also director of the University of Texas Sciences Center/University of Houston Institute for the Interprofessional Study of Health Law. Reception follows.

4 p.m., Medical Science Bldg II South Lecture Hall, 1335 E. Catherine. Free. 764-6555.

★ "Uniquely American": Artrain

Housed in a series of specially-designed railcars, Artrain is the country's only nationally touring art museum. It comes to Dexter for five days, October 30-November 3. The current exhibition features outstanding examples of West Coast Native American art and Abstract Expressionist painting and sculpture. Also, a series of craft demonstrations, from pottery and basketry to rughooking and lace making, 9 a.m.-8 p.m. each day.

5-8 p.m., corner of Central and Huron, Dexter. Free. 426-4991, 426-2546.

★ Film/Video Series: November 11th Convocation

See 11 Thursday. Today: "The Last Epidemic," "Plutonium Connection," and "South Africa: The Nuclear File."

7:30-10 p.m., Angell Hall Auditorium C. Free. 763-0176.

★ A Strategy Meeting: Washtenaw County Committee Against Registration and the Draft

7:30 p.m., First Unitarian Church, 1917 Washtenaw. Free. 663-5378.

★ **Community Auditions: Young People's Theater**

Open to all adults, students, and children interested in performing in a December production of "Scrooge." Wear loose clothing. Prepared pieces are encouraged but are not obligatory. Rehearsals begin in early November and involve 10 hours of work per week. YPT regular classes for young people and adults begin November 3 (\$30-\$60 for six week courses). For information, call 996-3888. 7:30-9:30 p.m., Michigan Union. Free. 996-3888.

★ **Guild House Poetry Series**

Mark Van Putten and Tobin Nellhaus read from their poetry.

8 p.m., 802 Monroe. Free. 662-5189.

★ **Full Moon Meditation Ceremony**

Stanley Zurawski, proprietor of a local isolation tank, leads all who are interested in "establishing contact with our Higher Self and thereby having access to the Universal Consciousness." All invited.

8 p.m. Free. Friends' Meeting House, 1420 Hill. 434-7445.

Charlie Murphy: W-5 Productions

In the past five years this Seattle-based musician has become a nationally-known performer of music which advocates personal transformation and social change. A frequent guest at alternative political events, Murphy has sung and spoken at numerous anti-rape, anti-nuclear, pro-Native American, and pro-gay events. His song, "Gay Spirit," is becoming something of a gay anthem. Appearing with him are Northwest cellist and vocalist Jami Seiber and Ann Arbor keyboardist Stephanie Ozer. The opening act is Yarrow, a local feminist singer and guitarist.

8 p.m., Performance Network, 408 W. Washington, Ticket \$5 at the Michigan Theater and at the door. 665-0681.

★ **Ann Arbor Recorder Society Monthly Meeting**

Beginning to advanced players of the recorder and other early instruments invited.

8 p.m., Forsythe School Band Room, 1655 Newport. Free. 662-8374.

Improvisation Workshop: Eclipse Jazz

Led by David Swain, leader of the II-V-I Orchestra and a saxophonist with the Urbations. All invited. Held every Monday.

8-9:30 p.m., Trotter House, 1443 Washtenaw. \$2 (\$20 for entire semester). 763-5924.

★ **Weekly Meeting: Stilyagi Air corps**

Stilyagi Air corps is the U-M Science Fiction Club. Weekly meetings are to discuss science fiction, plan parties, and plan the annual convention in January. All invited.

8:15 p.m., Michigan Union conference rooms (basement). Free. 665-0420 (after 6 p.m.).

★ **"The Last Epidemic": Hillel Foundation**

Showing of this film about the effects of nuclear war produced by Physicians for Social Responsibility.

8:30 p.m., 1429 Hill. Free. 663-3336.

FILMS

CFT. "Mean Streets" (Martin Scorsese, 1973). Robert DeNiro. Mich., 7 & 9 p.m. CG. "The Human Condition Part 1" (Masaki Kobayashi, 1961). Part 1 of trilogy on the nature of war, remainder to be shown this season. FREE. Lorch, 9 p.m.

## 2 TUESDAY

Election Day

Every voter should have received a new voter registration certificate which identifies his or her county commissioner and state senator district. If you have any questions, or if you are unsure of where your polling place is, call the city clerk's office, before election day if possible.

Polls open 7 a.m.-9 p.m. 994-2725.

★ **Red Cross Bloodmobile Open Clinic**

11 a.m.-5 p.m., Michigan Union. 971-5300.

★ **"The Tale of the Genji in the World": U-M Center for Japanese Studies**

Lecture by Columbia University Far Eastern literature professor Edward Seidensticker.

4 p.m., 200 Lane Hall, corner of State and Washington. Free. 764-6307.

Poetry Benefit: *Skywriting Benefit*

*Skywriting* is a 10-year-old nationally-distributed poetry journal published in Kalamazoo. Its new editors are Bob Post of Kalamazoo and Ann Arborite Keith Taylor, who works at Border's. The reading is by two Michigan poets whose work is featured in the latest issue of *Skywriting*.

Stuart Dybek is the author of a volume of poetry, *Brass Knuckles*, and a book of short stories, *Childhood and Other Neighborhoods*, which won the 1981 Hemingway Award. Edward Hirsch is a Wayne State teacher whose first volume of poetry, *For the Sleepwalkers*, is being published by Knopf.

4 p.m., Shaman Drum Book Shop, 313 S. State (upstairs). Donation. 662-7407.



Stuart Dybek reads his poetry to benefit "Skywriting" at Shaman Drum Book Shop and at Joe's Star Lounge, Tues., Nov. 2.

★ "Uniquely American": Artrain  
See 1 Monday, 5-8 p.m.

★ Monthly Meeting: Amnesty International  
Urgent Action Group

Potluck dinner. Bring a dish to pass and table service; beverage provided. Also, showing of the film, "Prisoners of Conscience." Urgent Action Groups write letters, mostly to foreign government officials, on behalf of prisoners in Latin American countries whom Amnesty International believes to be in danger of torture, disappearance, forced repatriation, or death. All invited.

5:30 p.m., Guild House, 802 Monroe. Free. 662-0249.

★ "Why Does a Bourgeois State Need Elections?":  
Political Economy of World Peace Lectures

Fifth in a series of lectures by Hans Ehrbar, a Marxist graduate student and teaching assistant in the U-M Economics Department. Discussion follows.

7 p.m., 1429 Mason Hall, U-M Campus. Free. 995-9467.

★ "Teenage Drug and Alcohol Abuse: The Adolescent Failure Syndrome": Mercywood Hospital Substance Abuse Discussions

Part of a continuing series of talks by Mercywood's psychiatric consultant for substance abuse, David Logan. Held every Tuesday.

7 p.m., St. Joseph's Mercy Hospital Education Center Exhibition Room, 5301 East Huron River Drive. Free. 996-1967.

Stop Smoking Clinic: American Cancer Society  
First in a series of six sessions meeting Tuesdays and Thursdays through November 18.

7-8 p.m., Forsythe Intermediate School, 1655 Newport. \$5. To register, call 769-7100, ext. 486.

★ Monthly Meeting: Miscarriage and Newborn Loss Support Group

Support group for those who have experienced a miscarriage, tubal pregnancy, stillbirth, or early death of an infant. This new organization has been formed by the Lamaze Childbirth Preparation Association of Ann Arbor.

7-9 p.m., 2530 S. Main. Free. 995-1995.

Folk Dancing class: U-M Folk Dance Club

Meets every Tuesday.

7-8:30 p.m. (beginners), 8:30-10 p.m. (intermediate Macedonian style), 3rd floor dance studio, 621 E. William (at State). \$1.50. 764-5555 (days).

★ Impact Dance Workshops: UAC

Jazz dance workshops conducted by U-M jazz dancers. Come in dance attire. All invited. Held every Tuesday.

7-9 p.m., Michigan Union. Free. 763-1107.

★ Monthly Meeting: U-M Science Research Club

U-M clinical professor of surgery Irving Feller discusses "Advancements in the Treatment of Burns" and U-M Technology Libraries head Maurita Holland discusses "New Information Technology for Scientific Research: Tapping the Knowledge Industry on Campus and at Home." Coffee and donuts. Open to club members, guests, and prospective members. Club membership is open to physical, natural, social, and health

science graduate students, and to professionals in academia, industry, and area government laboratories.

7:30-10 p.m., Chrysler Adult Education Center, Bonisteel Blvd., North Campus. Free. (Annual membership dues are \$5.) 662-5167.

★ "Oh, Feathers!": Ann Arbor Camera Club

Slide presentation by Chuck Steerling, an excellent and devoted bird photographer from Southfield who is moving out of Michigan soon. Includes slides of platforms he has built to get photographs of particular bird species.

7:30 p.m., Forsythe School, 1655 Newport. Free. 971-6478, 663-3763.

Community Open Auditions: Young People's Theater  
See 1 Monday, 7:30-9:30 p.m.

★ "Communicating with Children in the 80's":  
Ann Arbor Public Library

For the second in this series of four weekly lectures, U-M library science graduate student and former school and public librarian Carole McCollough offers "Rx: Prescription and Cure of the Reluctant Reader." The series is broadcast live on Cable Channel 8. Preceded at 7 p.m. by coffee and tea.

7:30 p.m., Ann Arbor Public Library. Free. 994-2345.

★ Weekly Practice and Rehearsal: Ann Arbor Sweet Adelines

All women welcome to join this championship barbershop harmony chorus. Refreshments. Meets every Tuesday.

7:30 p.m., Glacier Way United Methodist Church, 1001 Green. Free. 663-0064.

Monthly Meeting: Amnesty International Adoption Group 61

This local group is charged by Amnesty International with the responsibility of working for the release of two political prisoners, one an Argentinian who has been released from prison on restricted liberty, and the other an imprisoned Soviet mathematician. All invited to help plan strategy on these projects.

7:30 p.m., Michigan Union. Free. 994-5305.

Ann Arbor Sword Club

Beginners as well as advanced fencers welcome. Meets every Tuesday and Thursday.

8-10 p.m., Eberwhite School, 800 Soule, \$10 a month. 996-4290.

★ "The Soul World": Rudolf Steiner Institute

Part of a series of weekly lectures by Ernst Katz on a wide range of topics considered from the point of view of anthroposophy, or spiritual science.

8-10 p.m., 1923 Geddes. Free. 662-6398.

★ "Freedom, Morality, and Control": U-M College of Literature, Science, and the Arts

Final lecture in a three-part series on "Robots and Free Minds" by U-M computer and communication sciences professor Arthur Burks. Reception follows.

8 p.m., Rackham Assembly Hall, 915 E. Washington. Free. 763-9521.

★ "The Challenge and the Threat of Assimilation": Hillel Foundation

Talk by Jewish Family Services supervisor Alicia Karr.

8 p.m., 1429 Hill. Free. 663-3336.

★ Alice Notley: U-M Residential College Writers-in-Residence

The author of several poetry collections, including *When I Was Alive* and *How Spring Comes*, Notley is a member of the so-called New York School of Poets whose work is notable for its expressionistic humor. She is being billed as the "Gertrude Stein of Punk Poetry." She has also taught at the country's most delightfully named institution of higher learning, the Naropa Institute's Jack Kerouac School of Disembodied Poetics in Boulder, Colorado.

8 p.m., Benzinger Library, East Quad. Free. 763-0176.

★ "An Evening of Romantic Music": Michigan Union Arts Programs Concert of the Month

Violinist Alexander Ross, a U-M music student, performs works by Brahms, Franck, Kreisler, and others.

8 p.m., Michigan Union Pendleton Room. Free. 763-5900.

★ U-M Faculty Piano Recital

An all-Mozart program by the always fine pianist Louis Nagel includes Sonata in B-flat major, Adagio in B minor, Minuet in D major, Gigue in G major, Rondeau in D major, and Quintet for Winds and Piano in E-flat major. The wind ensemble is composed of U-M music faculty Harry Sargous, oboe; John Mohler, clarinet; Lewis

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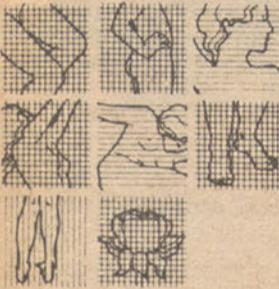
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Stout, horn; and Hugh Copper, bassoon. A second Mozart program is scheduled for November 15.

8 p.m., Rackham auditorium, 915 E. Washington. Free. 763-4726.

### Tuesday Night Singles

Ballroom dancing with live music by Detroit-area ballroom bands. Preceded at 7:30 p.m. by dance lessons. Held every Tuesday.

8:30-11:30 p.m., American Legion Hall, 1035 S. Main. \$3.50 (members, \$2.75). 482-5478.

### "Rock 'N' Roll for Poetry": Skywriting Benefit

See 4 p.m. listing. The musical lineup includes some of Ann Arbor's finest contemporary rock bands, including the newly enlarged Ragnar Kvaran, It Play (formerly Baal), Mike Gould and the Gene Pool Band, Jane, and a special reunion appearance by the Tulsa City Truckers, whose members include Ragnar Kvaran and bassist Kurt Brown of Kvaran's group. Also, short between-set poetry readings by Stuart Dybek, long-time Skywriting editor Martin Grossman, and others.

9 p.m., Joe's Star Lounge, 109 N. Main. \$2. 665-JOES.

### FILMS

CFT. "The Last Detail" (Hal Ashby, 1974). Jack Nicholson. Mich., 7:00 & 10:15 p.m. "Carnal Knowledge" (Mike Nichols, 1971). Jack Nicholson. Mich., 8:50 p.m. CG. "The Birds" (Alfred Hitchcock, 1963). Rod Taylor, Suzanne Pleshette, Tippi Hedren. Taxidermists admitted free. Lorch, 7 & 9:15 p.m.

## 3 WEDNESDAY

### ★ Film/Video Series: November 11th Convocation

See 11 Thursday. Today: "Ground Zero," "Nuclear Battlefield," "War Machine," "Call to Arms," "In the Event of Catastrophe," and "Clouds of Doubt."

9 a.m.-3 p.m., Room 124, U-M Residential College, East Quad. Free. 763-0176.

### ★ Reporting Day Film Program: Ann Arbor Public Library

An hour of short films for children kindergarten through 6th grade.

10 a.m., Ann Arbor Public Library. Free. 994-2345.

### ★ "Cuisinart Food Processor": Kitchen Port

Demonstration by a Cuisinart representative of how to use the food processor and its accessories.

11 a.m.-1 p.m., Kitchen Port, Kerrytown. Free. 665-9188.

### ★ "Solidarity and National Salvation: A Short History of WRON, PRON, and OKON": U-M Center for Russian and East European Studies Brown Bag Lecture

Lecture by U-M visiting political science professor Ray Taras, a former research fellow at the University of Warsaw.

Noon, Lane Hall Commons (corner of State and E. Washington). Free. Bring a bag lunch. 764-0351.

### ★ "The American Mid-term Elections, 1982: The Day After": U-M Center for Afroamerican and African Studies Colloquium Series

Panel discussion with former Ann Arbor mayor All Wheeler, Ann Arbor School Board trustee Eunice Royster, and U-M political science graduate student Ronald Brown, who is also a research assistant for the U-M Institute for Social Research's National Survey of Black Americans.

Noon, 246 Lorch Hall. Free. 764-5513.

### ★ "Uniquely American": Artrain

See 1 Monday. 5-8 p.m.

### Photography Seminar: Artworlds

Introduction to the camera, studio, and darkroom presented by the Artworlds photography staff. Refreshments.

7-10 p.m., 213½ S. Main. Free. 994-8400.

### ★ "For Men Only: Work, Retirement, and Other Pleasures": Turner Geriatric Clinic

The first in a series of six weekly meetings features a talk by Turner staff physician on "Retirement: A Threat to Health." All men age 50 and over invited to attend.

7:30 p.m., 1010 Wall St. Free. 764-6831.

### ★ Weekly Meeting: Latin American Solidarity Committee

LASC's current emphasis is an organizing solidarity with the revolutionary peoples' movements in El Salvador and Nicaragua. Occasional films, speakers, and special programs. Meets every

Wednesday.

7:30 p.m., Michigan Union and other campus locations. Free. For location, call 761-7960, 994-1268.

### Pottery Demonstration: Artworlds

Introduction to the studio and pottery tools by the Artworlds staff. Refreshments.

7:30 p.m., 213½ S. Main. Free. 994-8400.

### ★ Washtenaw Ski Touring Club

Information on many planned in-state and local trips, ski equipment, conditioning, and lessons. Beginners to experts welcome.

8 p.m., Heidelberg Restaurant (upstairs), Free. 971-6151, 662-5106.

### "Literacy, Life Skills, and Employability":

#### U-M School of Education Adult and Continuing Education Colloquium Series

Lecture by U-M adult education professor Janet Lawrence on the results of a U.S. Department of Labor study which she headed..

8 p.m., 1211 School of Education Bldg., corner of S. University and E. University. Free. 764-5520.

### "The Amen Corner": University Players Showcase Production

James Baldwin's autobiographical drama about a Harlem woman preacher who fights to protect her son from the world's cruelty, her husband's death, a suspecting congregation, and her own guilt. Directed by Mikell Pinkney, a 1976 U-M theater graduate who is now a successful New York director.

8 p.m., Lydia Mendelssohn Theater. \$3.50. 764-0450.

### ★ Introductory Lecture: U-M Transcendental Meditation Program

Also held November 10, 17, and 24.

8:15 p.m., 528 W. Liberty. Free. 996-8686.

### FILMS

AAFC. "Forbidden Games" (Rene Clement, 1951). Bizarre and complicated relationship between two children during World War Two. French, subtitles. Nat. Sci., 7 p.m., "Chinese Roulette" (Rainer Werner Fassbinder, 1976). Highly stylized Gothic thriller. German, subtitles. Nat. Sci., 8:45 p.m. ACTION. "You Have Struck a Rock" and "South Africa Belongs To Us". Two films about the problems and struggles of women in South Africa. FREE. EQ, 8:45 p.m. CFT, "The Last Detail" (Hal Ashby, 1974). Jack Nicholson. Mich., 7 & 10:30 p.m. "Carnal Knowledge" (Mike Nichols, 1971). Jack Nicholson. Mich., 8:50 p.m. CLC. "Psycho" (Alfred Hitchcock, 1960). Anthony Perkins, Janet Leigh, Vera Miles. SA, Noon, 5, 7:30 & 9:30 p.m. C2. "Mon Oncle d'Amérique" (Alain Resnais, 1981). Brilliantly funny and captivating study of the dreams and failures of two men and a woman in contemporary France. French, subtitles. Lorch, 7 & 9:15 p.m. HILL. "The Hustler" (Robert Rossen, 1961). Paul Newman, Jackie Gleason. Hillel, 7 & 9:30 p.m.



Violinist Alex Ross, accompanied by pianist Marianne Ploger, performs "An Evening of Romantic Music," Tues., Nov. 2.

## 4 THURSDAY

### ★ Community Bazaar: Arborland

Display and sale of craft items by some 15 to 20 local non-profit organizations.

10 a.m.-9 p.m., Arborland Shopping Center. Free. 971-1825.

### ★ Red Cross Bloodmobile Open Clinic

11 a.m.-5 p.m., North Campus Commons, Bonisteel Blvd. 971-5300.

### ★ Noon Hour Film Series: U-M Women's Studies

"Chisholm: Pursuing the Dream" (Tom Werner & Bob Denby, 1974) chronicles Congresswoman Shirley Chisholm's campaign for the 1972

Democratic presidential nomination.  
Noon-1 p.m., Angell Hall Auditorium C. Free.  
763-2047.

★ Music at Mid-Day: Michigan Union Arts Programs

U-M music student Cathy Miller performs on the French horn.  
12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.



The newly expanded Ragnar Kvaran play rock 'n' roll for poetry at Joe's, Tues., Nov. 2.

★ "Shared Housing": Turner Geriatric Clinic

Talks on the financial and legal aspects of shared housing for seniors.

1-3 p.m., Room 7, St. Joseph's Mercy Hospital Education Bldg. Free. 764-2556.

★ Weekly Meeting: Women for Sobriety

Self-help organization and support group for women with drinking problems. All invited. Held every Thursday.

7-8:30 p.m., Room 1729, St. Joseph Mercy Hospital, 5103 East Huron River Drive. Free. 572-3512.

★ U-M Women's Volleyball vs. Central Michigan

7 p.m., Central Campus Recreation Bldg. Free. 763-2159.

★ Weekly Meeting: Toughlove

A self-help parent support group for parents troubled by their teenagers' behavior in school, in the family, with drugs and alcohol, or with the law. Meets every Thursday.

7:30 p.m., Ann Arbor "Y". Free. 996-5892.

★ "Farmland, Farms, and Farmers: Are They Vanishing Resources?": Interfaith Council for Peace/Ecology Center

Slide presentation and lecture by Washtenaw County Planning Commission senior planner Don Pennington.

7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 663-1870.

★ "Poland's Historical Tradition and the Coming of Communism": U-M Copernican Endowment

Lecture by U-M history professor Roman Szporluk. First in a series of five lectures on Poland (see November 8-11 listings), co-sponsored by U-M College of Literature, Science, and the Arts, the Ann Arbor chapter of the Polish-American Congress, and the U-M Center for Russian and East European Studies.

8 p.m., 200 Lane Hall, corner of State and Washington. Free. 764-0351.

★ Bi-weekly Meeting: Ann Arbor Ski Club

All downhill and cross-country skiers invited. Beginners welcome.

8 p.m., Schwaben Hall, 317 N. Ashley. Free. 761-3419.

San Francisco International Video Festival  
Winners: Performance Network

This two-hour showing of the winners of the San Francisco Video Festival includes Juan Downey's "The Looking Glass," Tony Oursler's "Grand Mal," and Yasuo Shinohara's "Silence Mechanique." A chance to see some of the best of what contemporary artists are doing with the new and relatively inexpensive technology of videotape.

8 p.m., Performance Network, 408 W. Washington. \$4. 663-0681.

"Arsenic and Old Lace": Saline Area Players

Joseph Kesselring's durable comedy about two eccentric sisters with a novel method for helping old men find peace of mind. There are also three equally eccentric nephews, one of whom thinks he's Teddy Roosevelt. Directed by the Ann Arbor Civic Theater's Burnette Staebler, with Rose Carol Toth, Marie Murrell, Mark Vukasovich, Paul Morrison, and Joshua Peck.

8 p.m., Saline High School Auditorium, Maple Rd., Saline. Tickets \$4.50 (seniors & students, \$3.50) at Great Lakes Federal Savings in Saline and at the door. 429-5737 (after 7 p.m.).

"Steambath": Ann Arbor Civic Theater Main Street Productions

Bruce Jay Friedman's very funny allegorical comedy about a group of people who find themselves in a public steam bath. These people refuse to recognize that they are dead, that the steam bath is purgatory, and that the Puerto Rican attendant is God. Directed by Susan Morris, with Lee Vessof, Larry Rusinsky, and Tim Henning. 8 p.m., 338 S. Main. \$3. 662-7282.

"The Great Leary-Liddy Debate": Ann Arbor News Forum Live Series

Timothy Leary, the high priest of LSD during the Sixties, and G. Gordon Liddy, the unrepentant Watergate conspirator, have been touring the country together to debate the issue of "Individualism vs. The Authority of the State." The result reportedly is even better comedy than was offered by the original "Odd Couple." Questions taken from the audience after opening talks. The idea behind "Forum Live," now in its second month, is to expand the *News' Forum* page to allow live community participation in discussion of a wide range of issues, from light to serious.

8 p.m., Michigan Theater. Tickets \$6-\$8 at the Ann Arbor News, Michigan Theater, Hudson's, and all other CTC outlets. 668-8480.

"The Rake's Progress": U-M School of Music

Directed by Robert Altman, the great American film director who is at U-M this semester as a visiting professor of stage direction. This is the first opera Altman has directed. Produced by Altman and members of his film company, including set designer Wolf Kroger, light designer Paul Gallo, and costume designer Scott Bushnell, it is the most elaborate opera production U-M has ever mounted. The performers are U-M students in opera theater, choir, and dance, with music by the University Symphony Orchestra under the direction of Gustav Meier.

"The Rake's Progress" is considered the culminating work of Stravinsky's neo-classical period, and W.H. Auden's libretto, written in collaboration with Stravinsky, is regarded as possibly the finest ever written in English. Inspired by a series of Hogarth etchings, the story concerns Tom Rakewell, a young man encouraged by his future father-in-law to be honest and hardworking, who decides instead to trust his lot to fortune. He makes an unwitting pact with the devil, and although his wishes are granted, they turn out very unexpectedly. Altman's direction makes the most of the opera's very ironic flavor.

8 p.m., Power Center. Tickets \$6 at the Michigan Union Box Office and at the door. 763-2071.

Anthony Rooley, Lute, and Emma Kirkby, Soprano: University Musical Society

Recital of Renaissance secular music features exceptional musicianship combined with scholarly sensitivity.

8:30 p.m., Rackham Auditorium, 915 E. Washington. Tickets \$5 at Burton Tower and at the door. 665-3717.

★ U-M Gamelan Ensemble

The gamelan is an ensemble of fifty bronze gongs and bronze xylophones native to Indonesia. The music is a multitude of non-harmonic melodies built on cycles marked by the largest gong and subdivided by the other instruments. The sound is gorgeous. U-M's Gamelan Ensemble is one of the oldest in the United States, and it enjoys a large local following.

Tonight the Ensemble accompanies a shadow puppet play staged by visiting Indonesian puppeteer Sri Joko Rahajro. The play is a three-hour excerpt from the "Wedding of Arjuna," an episode in the Hindu epic "Mahabharata." The puppets are made of painted paper on frail wooden frames, and what the audience sees is the silhouette of the puppets projected on a screen. The puppeteer is the most respected Indonesian artist. He manipulates all the puppets, speaks all their voices, and by his signals to the drummer directs the gamelan. In Indonesia, a puppet play lasts all night long with no intermission. In Ann Arbor, as in Indonesia, members of the audience are permitted to come and go and return at their pleasure.

A repeat of the Ensemble's October 15 concert, this special performance is given in conjunction with the annual meetings of the American Musicological Society and the Society for Music Theory, which are being jointly held at U-M, November 4-7.

8:30-11:30 p.m., U-M School of Music Bldg. Recital Hall, Baits Drive, North Campus. Free. 763-4726.

FILMS

AAFC. "Orpheus" (Jean Cocteau, 1949). Jazzy version of the Orpheus legend set in contemporary Paris. French, subtitles. AH-A, 7 p.m. An Even-

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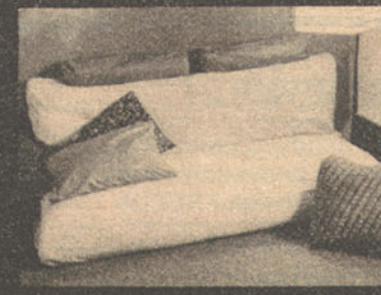
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ing of Experimental Films. Films by leading avant-garde and experimental filmmakers. AH-A, 8:45 p.m. CG. "The Maltese Falcon" (John Huston, 1941). Humphrey Bogart, Mary Astor, Peter Lorre, Sidney Greenstreet. Lorch, 7 & 10 p.m. "Potemkin" (Sergei Eisenstein, 1925). Recreation of the great Russian Black Sea Mutiny of 1905. Lorch, 8:50 p.m. CLC. "Richard Pryor in Concert" (Jeff Margolis, 1978). Highlights of Pryor's 1978 concert tour, from one of Hollywood's most unpredictable and gifted performers. SA, 5, 7:30 & 9:30. Q-K. "Emmanuelle" (Just Jaeckin, 1976). X-rated portrayal of private lives of French diplomats and their wives stationed in the Far East. Nat. Sci., 7, 8:45 & 10:20 p.m.



The University Musical Society presents Anthony Rooley and Emma Kirkby of the Consort of Musicke at Rackham Auditorium, Thurs., Nov. 4.

## 5 FRIDAY

### ★ First Friday Forum:

Ann Arbor Chamber of Commerce

An opportunity for all involved in new businesses to share management information with each other. Program to be announced. Refreshments.

7:45-9:30 a.m., Chamber of Commerce, 207 E. Washington. Free. 665-4433.

### Audrey Levy's 9th Annual Invitational Ann Arbor Winter Art Fair

This popular and mostly high-quality fair features 250 juried artists and craftspeople from throughout the United States in a variety of media, including paintings, photographs, pottery, jewelry, glass, metal and wood sculpture, scrimshaw, leather, and enamel. \$50 gift certificates toward purchase of items on sale at the fair are given away every hour.

10 a.m.-9 p.m., U-M Track & Tennis Bldg., Ferry Field off State. \$2 (children under 10 with adult, free).

### ★ Community Bazaar: Arborland

See 4 Thursday. 10 a.m.-9 p.m.

### ★ Guild House Noon Luncheon

U-M Committee on Southern Africa co-ordinator Len Suransky discusses "The Prospect of Returning to Southern Africa."

Noon, 802 Monroe St. Free. Optional soup and sandwich lunch, \$1. 662-5189.

### ★ Red Cross Bloodmobile Open Clinic

11 a.m.-5 p.m., Mary Markley Dormitory, 1503 Washington Heights, and University Terrace, 1405 E. Ann. 971-5300.

### ★ Les Filles de Sainte-Colombe: American Musicological Society/Society for Music Theory

Mary Springfels, Wendy Gillespie, and Sarah Cunningham, a trio of nationally known viola da gambists, perform 17th-century pieces by Purcell, Hume, Locke, Sieur de Sainte-Colombe, and Marais. Part of the jointly held AMS and SMT annual meetings.

Noon, Michigan League Ballroom. Free. 763-4726.

### ★ Chamber Music of Igor Stravinsky: American Musicological Society/Society for Music Theory

Performance by ensembles comprised of U-M students, alumni, and faculty. Part of the jointly held AMS and SMT annual meetings.

1 p.m., Rackham Auditorium, 915 E. Washington. Free. 763-4726.

### Annual Fall Book Sale: Friends of the Ann Arbor Public Library

Something for everybody. Children's books, mysteries, science fiction, travel, cookbooks, fiction, and records. Tonight the sale is open to members of the Friends only. (Memberships on sale at the door for \$3, or \$5 for an entire family.)

5:30-9 p.m., Ann Arbor Public Library basement, S. Fifth Ave. at E. William. Free, except tonight. 994-2333.

### Hands-On Sunspace/Greenhouse Workshop: Michigan Solar Energy Association Benefit

Learn how to build a low-cost (\$500-\$600), collapsible sunspace that can be attached to your home for use as a greenhouse or to provide heat. Instructors include Fred Gerow of Sunspace Energy Systems, Mark Clevey of Lansing Community College's solar program, and Debbie Row of Oakland Community College's solar program. After tonight's workshop, participants will build a sunspace tomorrow. Proceeds to benefit MSEA's workshop program.

7-9 p.m., 437 S. Fourth St. (on the west side). \$25. Pre-register by November 2. 996-3151.

### ★ Spacesounds: AstroFest Program 117

Cosmic radio for the auditorium. This is one of many experiments we've carried out in AstroFest over the years, in trying to present to you the full excitement of humanity's quest for the stars. Most of our programs have primarily emphasized our species' main sense: sight. This one is for your ears. The main item is the NASA audio-highlights tape of Space Shuttle's third mission, commanded by Ann Arbor's own astronaut, Jack Lousma. But there's also music inspired by space, natural sounds recorded from astronomical objects, a historic interview I was fortunate enough to have made once, and more. Bring your auditory cortex: I promise you'll hear things tonight you'll never hear anywhere else!

-Jim Loudon

7:30 p.m., Modern Languages Bldg., Aud. 3. Free. 994-3966.

### Chicago: U-M Office of Major Events

Born in the late 60's as the Chicago Transit Authority, Chicago has quietly become one of the most durably popular rock bands of all time. They have sold more than twenty million records, and their disciplined, jazzy orchestral sound continues to draw full houses wherever they perform.

7:30 p.m., Crisler Arena. Tickets \$9.50-\$11.50 at the Michigan Union Ticket Office, Hudson's, and all other CTC outlets. 763-2071.

### Folk Dancing: U-M Folk Dancing Club

Beginning instruction followed by request dancing.

8-9:30 p.m. (instruction), 9:30 p.m.-midnight (dancing), 3rd floor dance studio, 621 E. William (at State). \$1.50. 665-9427.

### "Arsenic and Old Lace": Saline Area Players

See 4 Thursday. 8 p.m.

### "Steambath": Ann Arbor Civic Theater Main Street Productions

See 4 Thursday. 8 p.m.



Larry Rusinsky and Fran Gerken Roster appear in the Civic Theater's "Steambath," Thurs.-Sat., Nov. 4-6.

### San Francisco International Video Festival Winners: Performance Network

See 4 Thursday. 8 p.m.

### "The Amen Corner": University Players Showcase Production

See 4 Thursday. 8 p.m.

### "The Rake's Progress": U-M School of Music

See 4 Thursday. 8 p.m.

### Ars Musica

Ann Arbor's renowned original-instruments baroque ensemble reprises two Haydn pieces from its triumphant July performance at the Stratford Summer Music Festival. Haydn's Symphony No. 6 (Le Matin) opens with a joyful evocation of a sunrise which changes first into a droll parody of a singing lesson and then into a masterful display of polyphonic writing for strings. It concludes with a brilliant violin solo and an explosive finale for two natural horns. The other Haydn piece is the Concerto in D major for piano forte and orchestra,

with featured soloist Penelope Crawford. Also on the program, the Overture, Suite, and Conclusion from Telemann's Tafelmusik (Table-music) III, written as background music to a feast, and Vivaldi's Chamber Concerto. As usual, the program has been selected with an eye to giving relatively equal work to the orchestra's thirteen musicians and to showing off the range of sound typical of the baroque orchestra.

Tonight's concert, a late addition to the Ars Musica schedule, is a command performance for the American Musicological Society, which is holding its annual meeting in Ann Arbor this weekend.

8:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets \$5-\$7.50 at the Michigan Theater and at the door. 662-3976.

### Luther Allison

A frequent and popular visitor to Ann Arbor, Allison draws his repertoire from all the greats of electric blues and adds several outstanding originals of his own. His spellbinding, vibrant vocals are surpassed only by his virtuoso guitar work, which has been compared favorably to everyone from B.B. King to Jimi Hendrix.

9:30 p.m., Rick's American Cafe, 611 Church. \$3.50. 996-2747.

### FILMS

AAFC. "Fellini's Casanova" (Federico Fellini, 1977). Donald Sutherland. MLB 4; 6:30 & 9:15 p.m. CFT. "Fritz the Cat" (Ralph Bakshi, 1972). X-rated animation. Mich., 4:30, 7:30 & 10:30 p.m. "Heavy Traffic" (Ralph Bakshi, 1973). Animated feature. Mich., 6, 9 p.m., & midnight. CG. "Cries and Whispers" (Ingmar Bergman, 1972). Liv Ullman, Harriet Andersson, Ingrid Thulin. Lorch, 7 & 9 p.m. CLC. "Rocky III" (Sylvester Stallone, 1982). Sylvester Stallone, Talia Shire, Burgess Meredith. SA, 7:30, 9:30 & midnight. C2. "Passe Ton Bac d'Abord" (Maurice Pialat, 1979). Group of young French provincials caught between high school and unemployment. AH-A, 7 & 9:35 p.m. Experimental Film Series. Chick Strand's "Guacamole," Bruce Baillie's "Mass for Dakota Sioux," Robert Breer's "69," and others. AH-A, 8:30 p.m. MED. "Dragonslayer" (Matthew Robbins, 1981). Fantasy. Nat. Sci., 7 & 9 p.m.

## 6 SATURDAY

### ★ Recycle Ann Arbor

Collection date for the area bounded by Main, Stadium, and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. For further information, call 665-6398.

### "Insights into Infertility": Ann Arbor Area Resolve

A day-long symposium of lectures and workshops on the various medical and emotional aspects of infertility presented by a number of area physicians, sociologists, and therapists. Continuing education credit for nurses and pharmacists.

8:15 a.m.-4 p.m., Weber's Inn. \$20 (couple \$30) includes lunch. To pre-register, call 769-2093.

### 10th Semi-annual Conference on Ethics, Humanism, and Medicine: U-M School of Public Health

The aim of the conference is to foster a rational and interdisciplinary approach to medical ethics. Participants usually include students, faculty, and practitioners in the fields of medicine, nursing, public health, philosophy, law, and religion. The keynote speaker is U-M philosophy professor Carl Cohen. Workshop topics are "Civil Defense: Professional Responsibilities of the Physician," "Minors and Birth Control," "Are Living Wills a Viable Concept?," and "Refusing to Treat the Non-Compliant Patient." Advance registration required by November 4.

8:30 a.m.-4:30 p.m., School of Public Health, 109 Observatory. \$10 (students, \$4) for full day; \$5 (students, \$2) for half day. 764-6263.

### "Why Did I Say Yes?": Women's Network News Benefit Workshop

A day-long program on leadership skills for the volunteer woman. Speakers are U-M Information Services staff writer Pat Materka, the author of *Time Out, Time In, Time Enough*, on "Time Management" and U-M behavioral science professor Barbara Forisha on "Power and Love: Outsiders on the Inside." Workshop topics include "Why Did I Say Yes?," "What Do You Mean, You're Too Busy?," "Divide and Conquer," "Defending Against Bulldozers," "Burnout," "Fear of Success," and "Who's Paying For

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This?" Proceeds to benefit the *Women's Network News*, a year-old newsletter whose aim is to form a network of volunteer and non-volunteer women's organizations in the county.

9 a.m.-4 p.m., Modern Languages Bldg., E. Washington and Thayer. \$12. 662-8946, 662-8306, 994-3499.



Holly Near lights up the Michigan Theater, Sat., Nov. 6.

\* Fall Sale:

Friends of Matthaei Botanical Gardens

Features a large variety of wreaths: artemisia, magnolia, grapevine, spanish moss, wheat, straw, corn husk, sage, grass, and barley sheaves. Also, one-of-a-kind blown glass Christmas tree ornaments, antique wooden bobbins, shuttles and shoe lasts decorated with herbs, decorated rug beaters, bulbs, wrapping paper, greeting cards, and serving trays with botanical designs.

9 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

\* Washtenaw Ski Touring Club

A hike in Kensington Metropark to get in shape for a season of cross country skiing. Followed by a potluck dinner at Golfside Lakes Clubhouse.

9 a.m. Meet in the parking lot behind the Heidelberg Restaurant. Dinner at 7 p.m. Free. 971-6151, 973-8651.

\* Annual Fall Book Sale: Friends of the Ann Arbor Public Library

See 5 Friday. 9 a.m.-6 p.m.

Hands-On Sunspace/Greenhouse Workshop: Michigan Solar Energy Association

See 5 Friday. 9 a.m.-5 p.m.

\* Monthly Meeting: DES Action

An information and support group for the children of the millions of women who took DES to prevent miscarriage. DES children often have reproductive-tract problems requiring special medical attention.

10 a.m. Free. For location and more information write P.O. Box 2692, Ann Arbor 48106, or call 996-8285, 429-9145.

\* Senior Citizens Bazaar: Washtenaw County Parks and Recreation Commission

Handmade crafts, art works, and Christmas items by local seniors and senior groups.

10 a.m.-4 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). Free. 994-2575.

Audrey Levy's 9th Annual Invitational

Ann Arbor Winter Art Fair

See 5 Friday. 10 a.m.-9 p.m.

\* Community Bazaar: Arborland

See 4 Thursday. 10 a.m.-9 p.m.

Greenpeace Walkathon

A 15-kilometer walk from the U-M Diag through Gallup Park and the Arboretum and back to the Diag. Proceeds to benefit Greenpeace's environmental projects.

11 a.m., U-M Diag. Sponsor sheets available at various Ann Arbor and Ypsilanti stores, and at U-M, EMU, and WCC campus centers. 663-3133.

\* "Mongolian Hot Pot": Kitchen Port

Martin Wolf of Asian Catering demonstrates how to use this fondue-like appliance.

11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

"The Four Seasons: A Cosmic Concert":

U-M Exhibit Museum Planetarium

A look at the sky through the four seasons of the year accompanied by Vivaldi's "Four Seasons." Every Saturday and Sunday through November 14.

11:30 a.m. (Sat.), 2 & 3:15 p.m. (Sat.-Sun.), Exhibit Museum, Geddes at N. University. \$1 (children under 5 not admitted). 764-0478.

\* Musick of Sundrie Kindes: American Musicological Society/Society for Music Theory

This distinguished Ann Arbor quartet, now four years old, consists of Sarah Sumner, violin; Enid Sutherland, viola da gamba; Catherine Folkers, flute; and Penelope Crawford, harpsichord. The program, "Music Heard by Charles Burney During His European Travels in the 1770's," was first offered last January. Burney is Handel's 18th century biographer. Part of the jointly held AMS and SMT annual meetings.

Noon, Michigan League Ballroom. Free. 763-4726.

\* U-M Women's Tennis vs. Indiana

Time and location to be announced. Free. 763-2159.

San Francisco International Video Festival  
Winners: Performance Network

See 4 Thursday. 2 & 8 p.m.

\* U-M Women's Volleyball vs. Wisconsin

4 p.m., Central Campus Recreation Bldg. Free. 763-2159.

\* "Esoteric Aspects of Jazz Singing": Eclipse Jazz

Workshop by renowned jazz vocalist Leon Thomas, who is performing tonight at the Union with Wendell Harrison.

4 p.m., William Monroe Trotter House, 1443 Washtenaw. Free. 763-5924.

\* Field Trip: Washtenaw Audubon Society

Visit the Oakwoods Nature Center in Wayne County's Oakwoods Metro Park to look for screech and great horned owls. Dress warmly and bring a flashlight if you have one.

6-8 p.m., Oakwoods Nature Center. Free. For directions, call Mike Kielb at 995-4357.

Holly Near: North American Students of Cooperation

The best-known and the most popular of the feminist singer-songwriters, Holly Near is arguably also the most diversely talented. Her voice is a rich, controlled soprano, and she sings with a commanding presence that recalls Joan Baez at her peak. Her lyrics are provocative and full of an engaging, unpredictable humor. Her sixth LP, "Speed of Light," exhibits her continuing musical adventurousness, incorporating her basic folk style into rock and reggae contexts. Her feminism is the keystone of a wide-ranging social and political intelligence. And she's a dynamite performer to boot. This concert is part of her NASCO-sponsored tour, "Be Disarming: Challenge the Nuclear Mentality."

8 p.m., Michigan Theater. Tickets \$6-\$8 (based on ability/willingness to pay; no reserved seating) at Schoolkids and the Michigan Theater Box Office. 668-8480.

Wendell Harrison and Friends: Eclipse Jazz

Saxophonist Harrison, one of Detroit's most vibrant and talented musicians, is joined by Leon Thomas, a vocalist who has performed with Count Basie, Santana, and Pharoah Sanders. A benefit for Music Unlimited, a Detroit-based service organization that provides aid to underprivileged aspiring musicians.

8 p.m., Michigan Union. \$5. 763-6922.

"Arsenic and Old Lace": Saline Area Players

See 4 Thursday. 8 p.m.

"Steambath": Ann Arbor Civic Theater Main Street Productions

See 4 Thursday. 8 p.m.

"The Amen Corner": University Players Showcase Production

See 4 Thursday. 8 p.m.

"The Rake's Progress": U-M School of Music

See 4 Thursday. 8 p.m.

Luther Allison

See 5 Friday. 9:30 p.m.

FILMS

AAFC. "Firesign Funnies" (Stephen Gilmor and Anton W. Green, 1972-74). Collection of short films from the Firesign Theater comedy troupe. Nat. Sci., 7 & 10:20 p.m. "Reefer Madness" (Leo Gasnier, 1936). Anti-marijuana propaganda now relished as camp comedy. Nat. Sci., 8:45 p.m.

ACTION. "The Misfits" (John Huston, 1961). Marilyn Monroe, Clark Gable. MLB 4; 7 p.m. "Some Like It Hot" (Billy Wilder, 1959). Marilyn Monroe, Tony Curtis, Jack Lemmon. MLB 4;



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9:20 p.m. CG. "Richard Pryor: Live on Sunset Strip" (Ralph Richardson, 1981). AH-A, 7, 8:40 & 10:20 p.m. CLC. "Rocky III" (Sylvester Stallone, 1982). Sylvester Stallone, Talia Shire, Burgess Meredith. SA, 7:30, 9:30 & midnight. C2. "Dial M for Murder" (Alfred Hitchcock, 1954). Grace Kelly, Ray Milland, Robert Cummings. Shown in 3-D. Lorch, 7 & 9 p.m. GAR. "Pretty Baby" (Louis Malle, 1978). Brooke Shields, Susan Sarandon. Rm 100 HH, 7 p.m. "Lacombe, Lucien" (Louis Malle, 1974). A young man who tries to join the resistance and is rejected because of his age joins the Gestapo instead. French, subtitles. Rm 100 HH, 9:15 p.m. HILL. "Fiddler on the Roof" (Norman Jewison, 1971). Topol. Hillel, 6:30 & 9:30 p.m. MED. "Star Trek II (Wrath of Khan)" (Nicholas Meyer, 1982). TV's original Enterprise crew face their old nemesis. MLB 3; 7 & 9:15 p.m.

## 7 SUNDAY

### \* Monthly Lobby Sale: Friends of Matthaei Botanical Gardens

Includes plants, stationery, books, and related garden items.

10 a.m.-4:30 p.m., Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

### Audrey Levy's 9th Annual Invitational Ann Arbor Winter Art Fair

See 5 Friday. 10 a.m.-6 p.m.

### \* "Obligations to Animals": Hillel Foundation

Talk by U-M Residential College philosophy professor Carl Cohen. Includes brunch.

11 a.m., 1429 Hill. Free. 663-3336.

### \* "Go Blue!" Week: Briarwood

Exhibits by U-M clubs and "Go Blue!" merchandise displays. Also, on Thursday or Friday, a pep rally with U-M cheerleaders and pom-pom girls.

Noon-5 p.m., Briarwood Mall. Free. 769-9610.

### \* Waterloo Hike and Crane Watch: Sierra Club

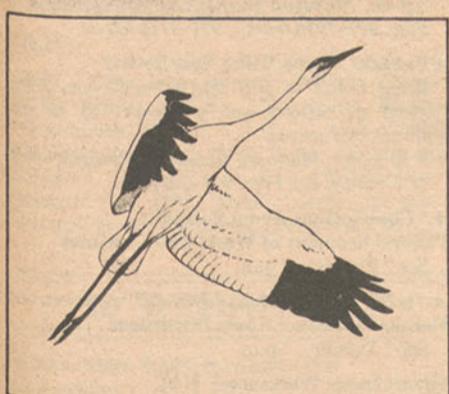
A short hike in the Waterloo Recreation Area followed by a fall crane watch.

12:30 p.m. Car pool from Ann Arbor City Hall. Free. 662-0361.

### Sandhill Crane Watch: Waterloo Nature Center

Waterloo is known for its sandhill crane population. In the fall, the cranes gather in large flocks in preparation for their migration. A naturalist explains the crane's ecology and leads an auto caravan to the Haenle Sanctuary to observe this magnificent bird close up.

1:30 p.m., Waterloo Nature Center, 17030 Bush Rd. (Take I-94 west to exit 157, go north to Bush Rd., turn left and go ½ mile to the marked entrance.) 50¢ admission. 475-8069.



Both the Sierra Club and Waterloo Nature Center are offering a Sandhill Crane watch on Sun., Nov. 7.

### Mini-Matinee Club: Ann Arbor Recreation Department

The final program in the fall series features the Goodtime Song and Dance Team III and Him & Me & Dummy Makes Three, a variety ventriloquist act. Designed for children ages 4 and up. Children can be dropped off at the theater and will be supervised. Adults welcome.

1:30 & 3:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. \$2 (adults, \$3). 994-2326.

### \* Volunteers Meeting: Ann Arbor Art Association

Like all non-profit organizations, the Ann Arbor Art Association relies heavily on volunteers in the sales/rental gallery, in its education programs, and in administration. Art association volunteers are given work that they find interesting and suited to their skills or skills they would like to develop. All invited.

1:30 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 994-8004.



Classical guitarist Julian Bream appears in concert, Sun., Nov. 7.

### \* Annual Fall Book Sale: Friends of the Ann Arbor Public Library

See 5 Friday. 1-5 p.m.

### \* "Christian Science: What It Is and Isn't": First Church of Christ, Scientist

Lecture by Betty Carson Fields of Atlanta, Georgia, a member of the Christian Science Board of Lectureship who has been engaged in Christian Science healing work since 1960.

2 p.m., 1833 Washtenaw. Free. 994-7382.

### San Francisco International Video Festival

#### Winners: Performance Network

See 4 Thursday. 2 & 8 p.m.

### "The Four Seasons: A Cosmic Concert": U-M Exhibit Museum Planetarium

See 6 Saturday. 2 & 3:15 p.m.

### "The Rake's Progress": U-M School of Music

See 4 Thursday. 3 p.m.

### Julian Bream, Guitar: University Musical Society

A veteran of thirty-two years as a performer, Bream is one of the world's pre-eminent classical guitarists. The program includes De Visse's Suite in A, Weiss's Tombeau sur la Mort de Conte de Logy Fantasie, Bach's Partita in E, Walton's Bagatelles, Berkeley's Sonata in One Movement, Rodrigo's Tres Piezas Espanolas, and Turina's Fantasia (Sevillana).

4 p.m., Hill Auditorium. Tickets \$7-\$11 at Burton Tower and at the door. 665-3717.

### \* Weekly Potluck: Grassroots Co-operative and Eco-Village

A chance for all interested in alternative, self-sufficient lifestyles to learn about this recently established co-operative for creative, independent individuals. The Co-operative is located in what used to be University Center, a psychiatric juvenile home. The building on this 10-acre site contains 85 rooms, including 40 bedrooms. The aim is to establish a self-sufficient community which provides its own shelter, food, energy, and communications systems and participates in local barter and trade networks. Organizers see themselves as "filling the place of 60's-type radicals who want to continue the fight." The Co-operative's chief enterprise currently is "Grass Roots," an alternative quarterly newspaper started last spring. The Co-operative is looking for new members and for groups or individuals interested in working with this venture. The potluck is held every Sunday.

5 p.m., Grassroots Co-operative and Eco-Village, 1700 Broadway. Free. 761-2142.

### \* Daniel J. Berrigan, S.J.: EMU Christian Ethics Institute Fall '82 Theologian-in-Residence

Jesuit priest, peace activist, poet, and sometime political prisoner Daniel Berrigan opens his three-day stay at EMU with a sermon on "The Cry of the Martyrs" at an ecumenical community worship. Reception follows.

7:30 p.m., Holy Trinity Chapel, 511 W. Forest Ave., EMU campus, Ypsilanti. Free. 483-5308.

### \* "Electronic Meditations": Canterbury Loft

Improvisational guitar and synthesizer music in a gentle, meditative mood by Mark Sullivan, a former member of the U-M Contemporary Directions Ensemble and a founding member of Canterbury Loft's Sinewave Sessions series. In collaboration with lighting artist Wayne Gillis.

8 p.m., Canterbury Loft, 332 S. State. \$2. 665-0606.

**Haydn's Nelson Mass:** Music at St. Andrew's

St. Andrew's Chancel Choir, directed by Thomas Strode, and a 16-piece chamber orchestra celebrate Haydn's 250th birthday with a performance of his Nelson Mass. One of Haydn's most popular mass settings, it is called the Nelson Mass because it was during its rehearsals that news reached Haydn of Admiral Nelson's decisive victory over Napoleon in the August 1798 Battle of the Nile. Featured soloists are soprano Nada Radakovich, contralto Kathleen Attenberry, tenor Jeffrey Allyn, and bass-baritone Roger Chard.

8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free (donations accepted). 663-0518.

### The English Beat: Prism Productions

One of the finest of the new rock bands to emerge from England in the late 70's, the now seven-member English Beat plays "ska," the much faster cousin of Jamaican reggae. Their music features an unusually successful blend of bouncy, deliriously good-time dance riffs with strikingly articulate lyrics on political themes.

9:30 p.m., Second Chance, 516 E. Liberty. Tickets \$10 at PJ's Used Records, Schoolkids, Hudson's, and all other CTC outlets. 994-5350.

### "The Amen Corner": University Players Showcase Production

See 4 Thursday. 8 p.m.



The English Beat return to the Second Chance, Sun., Nov. 7.

### FILMS

CFT. "Dr. Zhivago" (David Lean, 1965). Omar Sharif, Julie Christie. Mich., 4 & 7:30 p.m. CG. "I Know Where I'm Going" (Michael Powell, Emeric Pressburger, 1947). Festive celebration of humanity. AH-A, 7 p.m. "The Red Shoes" (Michael Powell, 1948). A replay of the Diaghilev-Nijinsky story moved to a conventional level. AH-A, 8:50 p.m. C2. "Dial M for Murder" (Alfred Hitchcock, 1954). Grace Kelly, Ray Milland, Robert Cummings. Shown in 3-D. Lorch, 7 & 9 p.m. HILL. "The Dybbuk" (Ilan Eldad, 1970). Tragic romance of two young lovers. Hebrew, subtitles. Hillel, 7 & 9 p.m.

## 8 MONDAY

### \* "Go Blue" Week: Briarwood

See 7 Sunday. 10 a.m.-9 p.m.

### \* Annual Fall Book Sale: Friends of the Ann Arbor Public Library

See 5 Friday. Today is "Bag o' Books Day"; grocery bag full of books for \$3. 10 a.m.-7 p.m.

### \* Red Cross Bloodmobile Open Clinic

11 a.m.-5 p.m., Michigan Union. 971-5300.

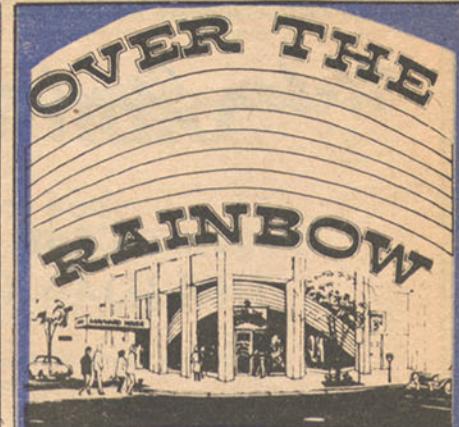
### \* Daniel J. Berrigan, S.J.: EMU Christian Ethics Institute Fall '82 Theologian-in-Residence

See 7 Sunday. Today Berrigan presents the first of two lectures on "The Countdown for Christians: Conscience and the Bomb."

4 p.m., McKenny Union Tower Room, EMU campus, Ypsilanti. Free. 483-5308.

### Social Gathering: Ann Arbor Center for Independent Living Social Club

Bring \$3-\$5 for pizza, pop, and three video game tokens. Also, if needed, bring your own attendant or friend to assist. The center is a seven-year-old non-profit agency providing services to



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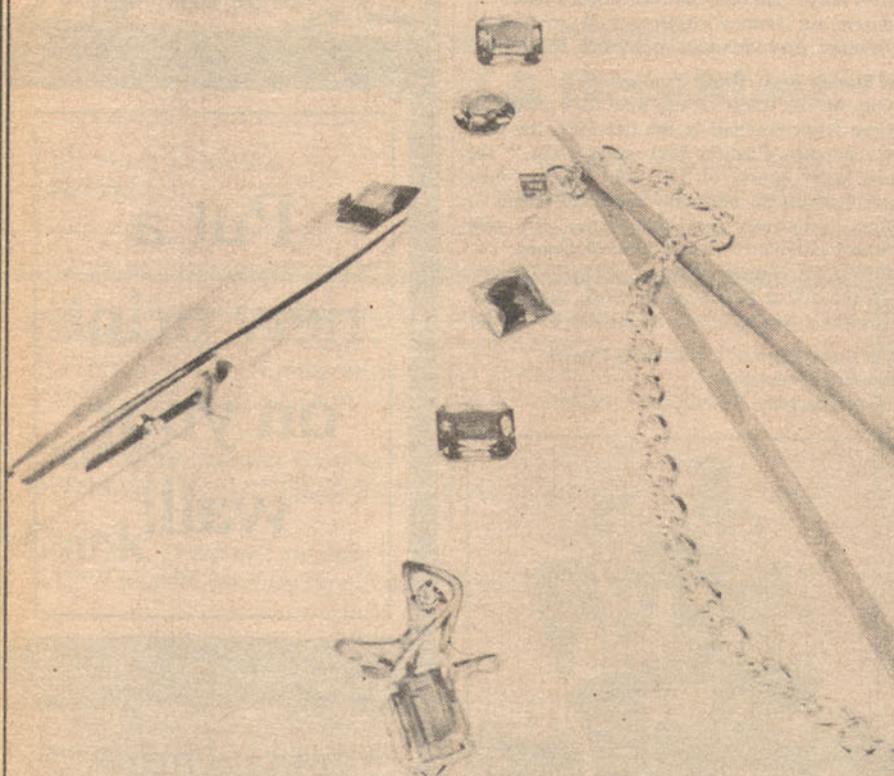
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6:30-9:30 p.m., Chuck E. Cheese, 2196 W. Stadium. \$3-\$5. 971-0277.

### ★ Bi-weekly Meeting: Diabetes Support Group

A group for diabetics, people related to diabetics, or those just interested in diabetes. Designed to fill the gap between medical treatment and the realities of living with diabetes. Seasoned veterans share "trade secrets" with newcomers, including personal accounts of getting through difficult times, new diet regimens, and more. Also meets November 22.

7 p.m., First United Methodist Church, 602 E. Huron (at State). Free. 763-5660.

### ★ Film/Video Series:

#### November 11th Convocation

See 11 Thursday. Today: "The Hat," "Hiroshima/Nagasaki: August, 1945," and "The Bomb: February to September, 1945."

7:30-9:30 p.m., Angell Hall Auditorium B. Free. 763-0176.

### Works in Progress: Performance Network

First in a weekly series of staged readings of new plays by Ann Arbor authors. The audience is invited to participate in a critical discussion with authors, directors, and actors following the performance. Tonight, two one-act plays: Lyn Kaufman's "Atomic Weight of Potassium" and Davie Napoleon's "A Matter of Wife and Death."

7 p.m., Performance Network, 408 W. Washington. \$2. 663-0681.

### Annual Meeting: Washtenaw Council for the Arts

A chance for interested local artists and arts groups to have some input into the Arts Council's activities. Tonight's program includes election of a new Board of Directors and other events to be announced. All invited.

7:30 p.m., 338 S. Main. Free. 996-2777.

### ★ Ann Arbor Cage Bird Club

The club opens its 3rd season of lectures with a talk by aviculturist Michael McKelvey on how to make perches and a demonstration of a method for recycling used but uneaten bird seed by cockatiel breeder Madelaine Conboy. All invited.

7:30 p.m., 926 Baldwin. Free. 769-0245.

### ★ Monthly Meeting:

#### Artworlds Photographic Society

Features a slide presentation on fashion and nature photography by local freelance and commercial photographer Jon Shultz. Bring your own wildlife slides and prints.

8 p.m. Free. For location and information, call 994-8400 or 665-5988.

### Swingin' A's Square Dance Club Workshop

Dancers at Mainstream level or higher welcome. Also held November 22.

8-10 p.m., Forsythe School, 1655 Newport. \$3 per couple. 663-3172, 662-6673.

### ★ "Poland After 1944":

#### U-M Copernican Endowment

See 4 Thursday. Lecture by Johns Hopkins research associate and *New Republic* contributing editor Abraham Brumberg.

8 p.m., 200 Lane Hall, corner of State and Washington. Free. 764-0351.

### ★ Guild House Poetry Series

See 1 Monday. Tonight: Ellen Dreyer, Lisa Vihos, and Reva Mandelbaum. 8 p.m.

### Improvisation Workshop: Eclipse Jazz

See 1 Monday. 8-9:30 p.m.

### FILMS

CFT. "1900" (Bernardo Bertolucci, 1976). Robert DeNiro, Burt Lancaster. Mich., 7 p.m.

## 9 TUESDAY

### ★ Semi-Annual Attic Treasures Sale:

#### House By the Side of the Road

Linens, jewelry, puzzles, toys, household items, men's and women's leather coats, and Christmas accessories. Proceeds to purchase children's underwear, socks, and diapers to supplement used clothing donations. House By the Side of the Road provides free clothing for the needy.

9 a.m.-5 p.m., First United Methodist Church, corner of State and Huron. Free. 971-2550.

### ★ Monthly Coffee: Newcomers-Coterie Club of Ann Arbor

Informal; children welcome. Coterie is open to all who have moved or returned to Ann Arbor within the past two years.

10 a.m., 2700 Lakehurst Lane (off Traver a few blocks west of Nixon). Free. 663-2718.

### ★ "Go Blue" Week: Briarwood

See 7 Sunday. 10 a.m.-9 p.m.

### ★ "Organized Crime: How It Works and How it Affects You": Town Hall Celebrity Lecture Series

Lecture by former Queens (New York City) assistant district attorney Ralph Salerno, the author of *The Crime Conversations*. Proceeds go to the Margaret Waterman Alumnae Groups scholarships for undergraduate women at U-M.

10:30 a.m., Lydia Mendelssohn Theater. \$7 at the door. 971-7570.

### ★ Red Cross Bloodmobile Open Clinic

11 a.m.-5 p.m., Michigan Union. 971-5300.

### ★ Poetry and Translation:

#### Michigan Union Arts Programs

U-M English professor Lyn Coffin reads from her own work and from her translations of Russian poetry.

12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

### ★ Booked for Lunch: Ann Arbor Public Library

U-M Information Services staff writer Pat Materka discusses her book about the time management problems of women, *Time Out, Time In, Time Enough*. Broadcast live on Cable Channel 8.

12:10-12:50 p.m., Ann Arbor Public Library. Free. Bring a bag lunch; coffee & tea provided. 994-2333.

### ★ Divorce after 60: Support Session for New Members

With Turner Geriatric Clinic social work counselor Nell Stern. Divorce after 60 is a group offering support and information to persons over 60 recently divorced, in the process of divorce, or considering divorce.

1:15-3:30 p.m., Turner Geriatric Clinic, 1010 Wall St. Free. 761-9448, 764-6831.

### ★ Daniel J. Berrigan, S.J.: EMU Christian Ethics Institute Fall '82 Theologian-in-Residence

See 7 Sunday. Today, the second of two lectures on "The Countdown for Christians: Conscience and the Bomb."

4 p.m., McKenny Union Tower Room, EMU campus, Ypsilanti. Free. 483-5308.

### ★ New Games Training Session: Washtenaw County Co-ordinating Council for Children at Risk

Training session for all interested in learning about non-violent, non-competitive "new games." Wear sports clothes and shoes.

6:30-8 p.m., Washtenaw County Recreation Department gymnasium, 4133 Washtenaw (entrance on Hogback). Free. 973-RISK.

### ★ Monthly Meeting: Ann Arbor Symphony Orchestra Volunteam

Open to anyone interested in assisting the Orchestra on a volunteer basis. Activities include concert ushering, fundraising, refreshments at rehearsals, newsletter items, and a booth at the Art Fair.

6 p.m., Michigan League Conference Room 5. Free. 971-7936 (eves.), 971-3118 (days).

### ★ Potluck: Huron Valley Rose Society

Bring a dish to pass and table service. Also, election of officers and a speaker to be announced. All invited.

6:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.

### ★ "Clarifications About Poland":

#### Political Economy of World Peace Lectures

See 2 Tuesday, 7 p.m.

### ★ "Is My Kid Harmfully Involved?": Mercywood Hospital Substance Abuse Discussions

See 2 Tuesday, 7 p.m.

### Impact Dance Workshops: UAC

See 2 Tuesday, 7-9 p.m.

### ★ "Communicating with Children in the 80's": Ann Arbor Public Library

See 2 Tuesday. Tonight, Kingswood/Cranbrook Schools English teacher Lois Kuznets answers the question "What Do Readers Get from 'Poor' Books That They Can Get from 'Good' Books?"

7:30 p.m., Ann Arbor Public Library. Free. 994-2345.

### ★ Economic Conversion Study Group

This local group meets to study and discuss two types of economic conversion: shifts from one industry to another (as from military to non-military, or from dependence on the auto industry to a diversified industrial base) and changes in the economic system to foster workplace democracy, social control of technology, community ownership, and related goals.

7:30 p.m., Wesley Foundation Pine Room, First United Methodist Church, 602 E. Huron. Free. For information, call Mary at 663-6898 (2-4 p.m.) or 662-7281 (eves.).

\* Bi-weekly Meeting: Ann Arbor Lesbian/Gay Male Health Care Professional Group  
Open to any lesbian or gay male in any health care-related profession. Meets alternate Tuesdays. 7:30 p.m., Guild House, 802 Monroe. Free. 763-4186.



The Ark presents popular comedian/songwriter Andy Breckman, Fri.-Sat., Nov. 12-13.

\* Film/Video Series:  
November 11th Convocation  
See 11 Thursday. Today: "The Hole," "War Without Winners," "The SALT Syndrome," and "No First Strike." 7:30-9:30 p.m., Angell Hall Auditorium B. Free. 763-0176.

\* "Poland's Economy":  
U-M Copernican Endowment  
See 4 Thursday. Lecture by U-M economics professor Zbigniew Fallenbuchl. 8 p.m., 200 Lane Hall, corner of State and Washington. Free. 764-0351.

\* "Technology and Society":  
U-M Warner-Lambert Lecture  
Lecture by Admiral Hyman Rickover, the celebrated "Father of the Nuclear Navy" who was recently forced into retirement at the age of eighty-two. The first in a series of three or four lectures on topics of national importance funded by a grant from Warner-Lambert, the pharmaceutical corporation whose main prescription drug research facility is located in Ann Arbor. 8 p.m., Rackham Lecture Hall, 915 E. Washington. Free. 763-9521.

\* "Colors and Auras": Rudolf Steiner Institute  
See 2 Tuesday. 8-10 p.m.

#### FILMS

AAFC. "The Deer Hunter" (Michael Cimino, 1978). Robert DeNiro, Christopher Walken, Meryl Streep. MLB 3; 6 & 9 p.m. CFT. "1900" (Bernardo Bertolucci, 1976). Robert DeNiro, Burt Lancaster. Mich., 7 p.m. CG. "Tokyo Story" (Yasujirō Ozu, 1953). Elderly couple journeys to visit their grownup children. Lorch, 7 & 9:30 p.m.

#### 10 WEDNESDAY

\* Film/Video Series: November 11th Convocation  
See 11 Thursday. This morning: "Clouds of Doubt," "Molly Rush: Turning Swords into Plowshares," "In the Event of Catastrophe," "Ground Zero," "Nuclear Battlefield," and "War Machine." Also, see 7:30 p.m. listing.  
9 a.m.-3 p.m., Room 124, U-M Residential College, East Quad. Free. 763-0176.

\* Semi-annual Attic Treasures Sale:  
House By the Side of the Road  
See 9 Tuesday. 9 a.m.-1 p.m.

"Go Blue" Week: Briarwood  
See 7 Sunday. 10 a.m.-9 p.m.

\* Christmas Craft Show: Arborland  
Exhibit and sale of works by more than 50 artists and craftsmen from Michigan and the Midwest.  
10 a.m.-9 p.m., Arborland Shopping Center. Free. 971-1825.

\* "Avego-lemono Soupa": Kitchen Port  
Lenore Mattoff demonstrates how to cook Greek egg lemon soup without curdling the eggs.  
Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.



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★ Film/Video Series: November 11th Convocation

See 1 Thursday. This evening: "Nuclear Countdown," "How Much Is Enough: Decision-Making in the Nuclear Age," and "If You Love This Planet." Also, see 9 a.m. listing.

7:30-9:30 p.m., Angell Hall Auditorium B. Free. 763-0176.

★ Family Support Group: Alzheimer's Disease and Related Disorders Association

Local registered nurse and ADRDA chapter president Barbara Chenoweth discusses Alzheimer's Disease.

7:30-9 p.m., 2309 Packard. Free. 662-6638.



*The Pointer Sisters are at the Michigan Theater, Fri., Nov. 12.*

★ General Meeting: Michigan Association for Children and Adults with Learning Disabilities

U-M special education professor Jeannie Johns discusses "Problems in Written Expression for the LD Child." MACALD is a support and information group for parents and professionals concerned with learning disabilities.

7:30 p.m., Washtenaw Intermediate School District, 1819 Wagner Rd. Free. 761-8182.

★ Carolyn Forché: U-M Department of English

Poetry reading by this Virginia poet whose most recent work, *The Country Between Us*, a harrowing account of life in contemporary El Salvador, won the prestigious Lamont Poetry Prize.

7:30 p.m., Rackham Amphitheater. Free. 769-9899.

★ U-M Wind Ensemble

H. Robert Reynolds conducts.

8 p.m., Rackham Assembly Hall, 915 E. Washington. Free. 763-4726.

"The Trojan Women": University Players Showcase Production

Euripides' classical tragedy is set among the ruins of ancient Troy. Hecuba, Queen of Troy, and other surviving women await their fate at the hands of the victorious Greek army.

8 p.m., New Trueblood Arena, Frieze Bldg., 105 S. State. Tickets \$3.50 at the PTP Ticket Office, Michigan League, 764-0450.

House Concert: Ann Arbor Council for Traditional Music and Dance

Ann Arborite Betsy Beckerman performs traditional American folk music and some swing tunes on banjo, dulcimer, and guitar.

8 p.m., 1029 Westaire (off S. Circle from Maple, just south of Miller). Small donation. 769-1052.

★ "The Rise of Political Opposition, 1976-1980": U-M Copernican Endowment

See 4 Thursday. Lecture by *New Republic* contributing editor Abraham Brumberg.

8 p.m., 200 Lane Hall, corner of State and Washington. Free. 764-0351.

FILMS

**AAFC. Werner Herzog Shorts.** Selected short films by this major contemporary German director. MLB 3, 7:30 p.m. "The Goalie's Anxiety at the Penalty Kick" (Wim Wenders, 1973). Goalie with German football team embarks on series of adventures. MLB 3, 8 p.m. **ACTION.** "Six Days in Soweto" (Anthony Thomas). Documentary of the 1976 uprisings in the South African ghetto. FREE. EQ, 8:30 p.m. **CFT.** "Cousin, Cousine" (Jean-Charles Tachella, 1976). Wickedly funny romantic comedy. French, subtitles. Mich., 7 & 10:30 p.m. **"Bread & Chocolate"** (Franco Brusati, 1978). Chaplinesque blend of humor and pathos. Italian, subtitles. Mich., 8:40 p.m. **CG.** "Last

"Year at Marienbad" (Alain Resnais, 1961). Realistic portrait of beautiful woman at somber palatial hotel. French, subtitles. Lorch, 7 & 9 p.m. CLC. "Rebecca" (Alfred Hitchcock, 1940). Laurence Olivier, Joan Fontaine, Judith Anderson. SA, noon, 5, 7:30 & 9:30 p.m. HILL. "To Have and Have Not" (Howard Hawks, 1944). Humphrey Bogart, Lauren Bacall. Hillel, 7 & 9 p.m.

## 11 THURSDAY

### ★ "Acid Rain: Causes, Consequences, Cures, and Costs": U-M School of Public Health

Lecture by Ronald Barnes, a member of the Senior Advisors on Long-Range Trans-Boundary Transport of Air Pollutants and an air quality advisor to Esso Petroleum. Followed by informal discussion (noon-1 p.m.).

10 a.m.-noon, Vaughn Auditorium, School of Public Health Bldg., 109 Observatory. Free. 764-3188.

### "Go Blue" Week: Briarwood

See 7 Sunday. 10 a.m.-9 p.m.

### ★ Christmas Craft Show: Arborland

See 10 Wednesday. 10 a.m.-9 p.m.

### ★ Red Cross Bloodmobile Open Clinic

11 a.m.-5 p.m., Michigan Union. 971-5300.

### ★ Noon Hour Film Series: U-M Women's Studies

"Workplace Hustle" (ABC, 1980) explores the issues surrounding sexual harassment of the working woman. "Nobody's Victim" (Ramsgate, 1972) offers practical suggestions to women for self-defense.

Noon-1 p.m., Angell Hall Auditorium. C. Free 763-2047.

### ★ Music at Mid-Day: Michigan Union Arts Programs

Local viola da gambists Laura Goldblatt and Jill Feldstein perform 17th century English and French music.

12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

### ★ November 11 Convocation on Solutions to the Nuclear Arms Race: United Campuses to Prevent Nuclear War

Featured speaker is U.S. Senator Carl Levin. Also, additional speakers and a series of workshops on solutions to the arms race and alternative methods of citizen involvement. As a prelude to the convocation, a series of films and videotapes are being shown at various campus locations, November 1-10 (see listings). This is the 2nd annual U-M November 11th Convocation. Similar convocations are being held at more than 375 campuses throughout the country.

1-10:30 p.m., Rackham Auditorium, 915 E. Washington. Free. 763-0176.



The University Musical Society presents pianist Lydia Artymiw, Fri., Nov. 12.

### ★ General Meeting: Sierra Club

Program to be announced. All invited.

7:30 p.m., Ann Arbor Public Library Meeting Room. Free. 663-9661.

### "A Midsummer Night Revisited": Young People's Theater

Return engagement of YPT's hilarious rendition of Shakespeare's bawdy romance. Directed by Jim Moran.

8 p.m., Performance Network, 408 W. Washington. \$4 (students, \$3). 663-0681.

★ "Solidarity": U-M Copernican Endowment  
See 4 Thursday. Lecture by *New Republic* contributing editor Abraham Brumberg.  
8 p.m., 200 Lane Hall, corner of State and Washington. Free. 764-0351.

★ "The Trojan Women": University Players Showcase Production  
See 10 Wednesday. 8 p.m.

### FILMS

AAFC. "The Time Machine" (George Pal, 1960). Rod Taylor, Yvette Mimieux. Adaptation of H.G. Wells' novel. AH-A, 7 p.m. "Forbidden Planet" (Fred M. Wilcox, 1956). Walter Pidgeon, Anne Francis, Leslie Nielsen, and Robby the Robot. AH-A, 9 p.m. CFT. "Cousin, Cousine" (Jean-Charles Tachella, 1976). Wickedly funny romantic comedy. French, subtitles. Mich., 7 & 10:30 p.m. "Bread & Chocolate" (Franco Brusati, 1978). Chaplinesque blend of humor and pathos. Italian, subtitles. Mich., 8:40 p.m. CG. "The 39 Steps" (Alfred Hitchcock, 1935). Robert Donat, Madeleine Carroll. Comic thriller. Lorch, 7 & 10 p.m. "Destiny" (Fritz Lang, 1921). Silent parable of death, love, and the chance for man to change his destiny. Lorch, 8:30 p.m. CLC. "The Kids Are Alright" (Jeff Stein, 1979). Documentary of The Who. SA, 5, 7:30 & 9:30 p.m.

## 12 FRIDAY

### ★ Holiday Bell Bazaar: Friends of University Hospitals

Ceramic, brass, copper and all other kinds of bells and bell assemblies, many of them handmade, for use as house, tree, and gift decorations. Also, a bake sale. Proceeds to benefit U-M Children's Psychiatric Hospital and C.S. Mott Children's Hospital.

7:30 a.m. until sold out (bake sale), 9 a.m.-4 p.m. (bell sale), private dining rooms, 5th floor (street level), Main Hospital. (A string of bells made by children who are patients will guide visitors from the main entrance to the dining rooms.) Free. 764-3155 (days), 662-8649 (eves.).

### "Go Blue" Week: Briarwood

See 7 Sunday. 10 a.m.-9 p.m.

### ★ Christmas Craft Show: Arborland

See 10 Wednesday. 10 a.m.-9 p.m.

### ★ Red Cross Bloodmobile Open Clinic

11 a.m.-5 p.m., Michigan Union. 971-5300.

### ★ Guild House Noon Luncheon

See 5 Friday. Representatives from the Michigan Abortion Rights Action League present "An Update on Abortion Rights Issues in Michigan." Noon.

### Pointer Sisters: L. Arnold Productions

They began as primarily a jazz vocal trio but have since moved with great success into mainstream black pop. Stylish production and ravishing harmonies have produced hits like "He's So Shy," "American Music," and the most erotic pop record in years, "Slowhand."

7 p.m., Michigan Theater. \$10 in advance and \$12.50 at the door. 668-8480.

### ★ Monthly Meeting: University Lowbrow Astronomers

U-M astronomy professor emeritus Freeman Miller discusses comets, including the return of Halley's comet and amateur observations of comets.

7:30 p.m., 5006 Angell Hall. Free. 764-3446.

### "The Trojan Women": University Players Showcase Production

See 10 Wednesday. 8 p.m.

### "A Midsummer Night Revisited": Young People's Theater

See 11 Thursday. 8 p.m.

### Folk Dancing: U-M Folk Dance Club

See 5 Friday. 8 p.m.-midnight.

### Lydia Artymiw, Pianist: University Musical Society

The program by this youthful international star includes Clementi's Sonata in B-flat, Schubert's Sonata in G, and Brahms' Variations and Fugue on a theme by Handel.

8:30 p.m., Rackham Auditorium. Tickets \$6-\$9 at Burton Tower and at the door. 665-3717.

### "Jazzmatazz": Peace Neighborhood Center/Michigan Community Theater Foundation

This jazz marathon begins at midnight tonight and continues through midnight tomorrow. To benefit Peace Neighborhood Center and MCTF. The 24-hour program kicks off with a dance on

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HAWAII	-	from \$599

Other sunny vacation spots available. Prices quoted are subject to availability. Hotel package prices include round-trip air fare, hotel (based on double occupancy), transfers, baggage handling, etc. Also available are sensational fly/drive packages to Jamaica, Haiti, or the Dominican Republic, which include air fare, hotel, and rental car with unlimited mileage.

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"A Midsummer Night Revisited":  
Young People's Theater  
See 11 Thursday, 8 p.m.

"The Trojan Women": University Players  
Showcase Production  
See 10 Wednesday, 8 p.m.

#### FILMS

AAFC. "Chariots of Fire" (Hugh Hudson, 1981). Ben Cross, Ian Charleson. Oscar for Best Picture. MLB 4; 7 & 9:15 p.m. ACTION. "La Cage Aux Folles" (Edouard Molinaro, 1979). Ugo Tognazzi, Michel Serrault. French, subtitles. MLB 3; 7 & 10:25 p.m. "La Cage Aux Folles II" (Edouard Molinaro, 1981). Sequel. French, subtitles. MLB 3; 8:40 p.m. CG. "Last Tango in Paris" (Bernardo Bertolucci, 1972). Marlon Brando, Maria Schneider. X-rated. Lorch, 7 & 9:20 p.m. CLC. "Richard Pryor: Live on Sunset Strip" (Ralph Richardson, 1981). SA, 7:30 9:30 & midnight. C2. "Mr. Klein" (Joseph Losey, 1976). Alain Delon portrays an amoral art dealer in Nazi-occupied Paris. French, subtitles. AH-A, 7 & 9:15 p.m. GAR. "M\*A\*S\*H" (Robert Altman, 1970). Donald Sutherland, Elliott Gould. Rm 100 HH, 7 p.m. "Catch 22" (Mike Nichols, 1970). Anti-war black comedy based on Heller's novel. HILL. "The Harder They Come" (P. Henzell, 1973). Jimmy Cliff reggae soundtrack. Hillel, 7 & 9:30 p.m. MED. "Body Heat" (Lawrence Kasdan, 1981). William Hurt. Obsession leads to deceit and murder. Nat. Sci., 7 & 9:15 p.m.

## 14 SUNDAY

#### Antiques Market

Over 275 dealers in antiques and collectibles. This high-quality show is a monthly addiction for thousands.

8 a.m.-4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. \$2. 662-9453.

#### \* "The Fall Harvest": Washtenaw County Parks and Recreation Commission Nature Walk

Learn how to identify some of our most common trees by their nuts, fruits, and berries. WCPARC naturalist Matt Heumann says the group may also collect some of its findings to eat. Dress for the weather.

10 a.m., Park Lyndon South, N. Territorial (1 mile east of M-52). Free. 994-2575.

#### \* Second Sunday Open House: Motor City Theater Organ Society

Tom Wibbels performs, followed by an open console in which members of the audience are invited to try their hand at the Big Barton theater Organ. Coffee and donuts at intermission.

10 a.m., Michigan Theater. Free. 663-1829.

#### \* Christmas Craft Show: Arborland

See 10 Wednesday. Noon-5 p.m.

#### \* Gallup Park Walk: Sierra Club

A pleasant stroll along the Huron River.  
1 p.m. Meet at Gallup Park canoe shed. Free. 572-9147.

#### Monthly Meeting: Women's Health Forum

First meeting of this new group organized around the subject of homeopathy and allied healing arts, with the aim of encouraging women to express their special insights into health matters. The program includes local physician Patricia Kelly on "Homeopathy: A Description of its Practice in France, Greece, and England," Ruth Riegel on "Bioenergetics: How to Listen to the Feeling Body," and local nurse practitioner Marsha Traxler on "Healing Experiences." Discussion.

2-5 p.m., First Baptist Church Memorial Lounge, 512 E. Huron. \$2 donation. 662-0060.

#### \* The Four Seasons: A Cosmic Concert:

U-M Exhibit Museum Planetarium

See 6 Saturday. 2 & 3:15 p.m.

#### 125th Anniversary Celebration:

Washtenaw County Historical Society

U-M School of Library Science dean Russell Bidlack regales celebrants about "The Amazing Ann Allen: First Lady of Ann Arbor." WCHS's first meeting was held in the old county courthouse on December 17, 1857. The courthouse was across the street from the Solon Cook Temperance House, later The New Allen, which was razed in 1964 to make way for the Ann Arbor Inn, appropriately the site of WCHS's 125th anniversary celebration. Refreshments.

2:30 p.m., Ann Arbor Inn. \$3.50. Reservations required by November 6. 662-6275.

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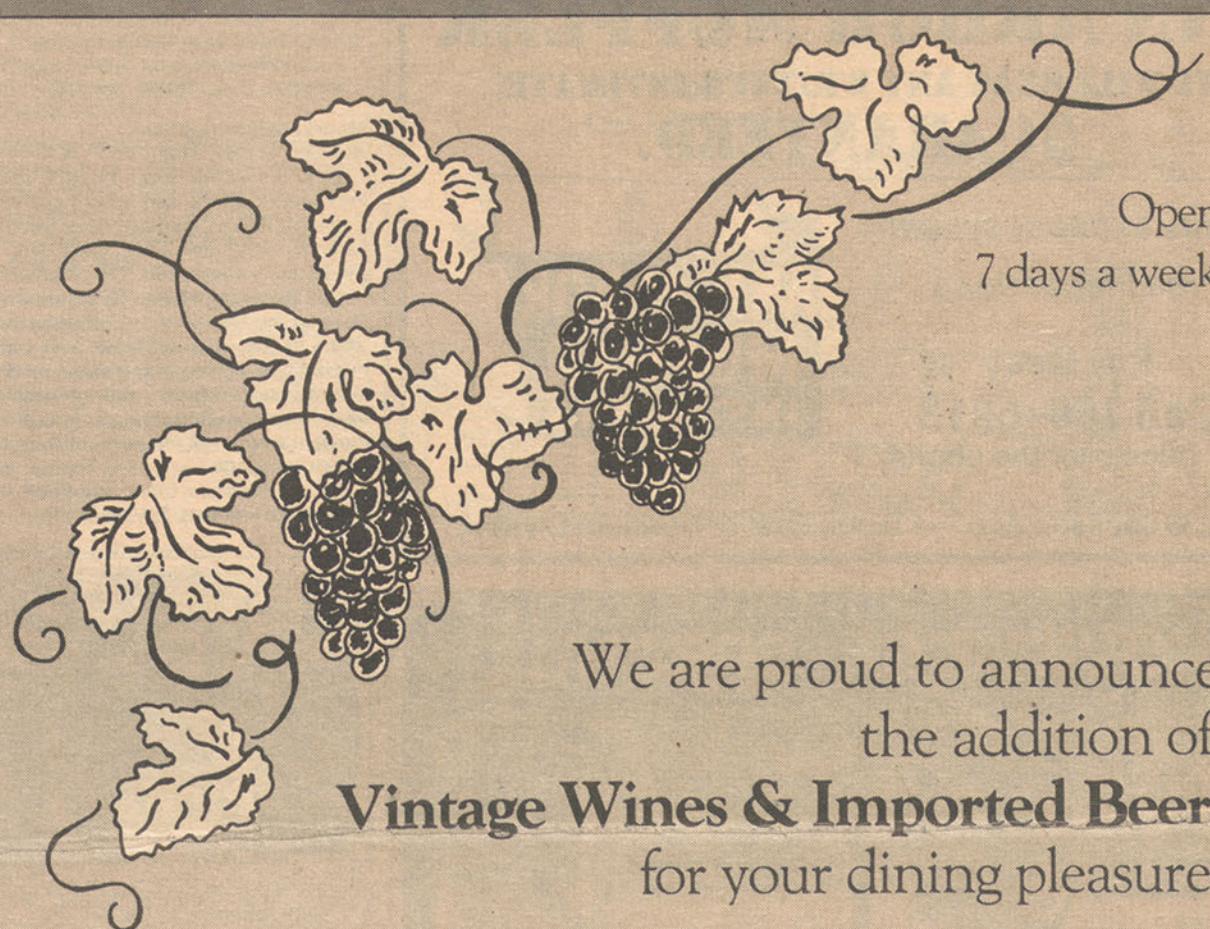
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"The Jewish Spirit in Song": Beth Israel Benefit  
Soprano Marilyn Krimm and pianist Joseph Gurt perform settings of Psalms, excerpts of the Song of Songs, and art songs in Hebrew, Yiddish, French, and Ladino.

4 p.m., Beth Israel Synagogue, 2000 Washtenaw. \$7.50 (students & seniors, \$5). 665-9897.

Weekly Potluck: Grassroots Co-operative and Eco-Village

See 7 Sunday, 5 p.m.

Sunday Funnies Comedy Troupe: UAC

Now in their third year, Ann Arbor's only comedy troupe isn't the Not-Ready-For-Prime-Time Players, but their blend of satire, slapstick, and absurdist humor is usually very funny. This is a preview of the troupe's December 4 dinner theater performance at the Michigan Theater. Preceded by dinner. Cash bar.

5 p.m. (dinner), 7 p.m. (show begins), U-Club, Michigan Union. \$3.99. 763-1107.

Musickie of Sundrie Kindes:

Academy of Early Music

This prominent local quartet consists of Penelope Crawford, harpsichord and fortepiano; Catherine Folkers, baroque flute; Sarah Sumner, baroque violin; and Enid Sutherland, viola da gamba and baroque cello. The program is entitled "High Baroque, Avant-Garde, and Classical Styles in the 18th Century." It opens with a trio sonata by J.S. Bach and closes with a trio sonata by Haydn. In between, the tremendous differences in style, temperament, and philosophy which separate baroque and classical music are explored through a series of pieces by obscure and well-known composers.

8 p.m., Michigan Union Pendleton Room. \$5 (seniors & students, \$3). 662-9539.

A, 7 p.m. "Charles: Dead or Alive" (Alain Tanner, 1969). Witty film about Swiss man who discovers the advantage of "madness." AH-A, 8:40 p.m., HILL. "Equus" (Sidney Lumet, 1977). Richard Burton. 7 & 9 p.m. "Chitty Chitty Bang Bang" (Ken Hughes, 1968). Dick Van Dyke. Hillel, 1 & 3:30 p.m. MED. "Hair" (Milos Forman, 1979). Age of Aquarius musical. MLB 4; 7 & 9:30 p.m.



The spirit of Ann Allen is the guest of honor as the Washtenaw County Historical Society celebrates its 125th anniversary, Sun., Nov. 14.

## 15 MONDAY

### ★ Exhibition and Sale of Original Animated Film Cels: U-M SOAP Office

Animated films are made from cels, acetate sheets outlined on the front and painted on the back. This exhibit and sale consists of more than 250 cels from more than 25 different animated productions, including "Gnomes," "Raggedy Ann and Andy," "Heavy Metal," and Betty Boop and Krazy Kat cartoons.

10 a.m.-7 p.m., Michigan Union. Free. 763-5900.

### Stop Smoking Clinic: American Cancer Society

First in a series of six sessions meeting Mondays and Wednesdays through December 1.

4-5 p.m., VA Medical Center, 2215 Fuller Rd. \$5. To register, call 769-7100, ext. 486.

### ★ "Living, Working, and Earning in the Same Place": U-M Center for Continuing Education of Women

A panel of experts help answer legal and business questions of women running or planning to run a business from their homes.

7-9 p.m., CEW Library, 350 S. Thayer. Free. 763-1353.

### Contra and Square Dance Lessons

First in a five-week series of step-by-step instruction given by local contra and square dance caller Debbe Fate. All ages invited. The dancing is presented as a social art with minimal emphasis on virtuosity.

7-8:30 p.m., St. Mary's Student Chapel, 331 Thompson. \$2 per lesson. If you plan to attend call Debbe at 485-8279.

### ★ Introduction to Dances of India

Introductory workshop on "The Language of Gestures" by Ann Arbor's world-renowned exponent of classical Indian dance, Malini Srirama. Limited enrollment; register in advance.

7-8:30 p.m., 1355 Wynnstone (off Green Rd.). Free. 994-3167.

### "New Dance/New Music on Film and Videotape": U-M Dance Department

The first of three consecutive programs of video and film showing the work of contemporary composers and choreographers. Tonight, Meredith Monk's "Quarry," a strange, beautiful blending of music, dance, and theater.

7:30 p.m., Dance Bldg. Studio A, 1310 N. University Court. Donation. 763-5460.

### ★ Monthly Meeting: Ann Arbor Stamp Club

Annual election of officers, stamp trading, and socializing. All invited, from novices to experienced collectors.

7:30-10 p.m., Salvation Army Citadel, 100 Arborana. Free. 761-5859, 996-0098.

**★ "How to Celebrate Your Life the Way You Really Want To: An Introduction to Rebirthing"**

Informal presentation and discussion with registered rebirther Bob Egri, who refers to rebirthing as "a powerful yet gentle approach to realizing and actualizing your natural ability to create your life the way you really want it."

7:30-9:30 p.m., 1402 Hill (at Olivia). Free. 665-6924.

**★ Toxic and Medicinal Plants: Michigan Botanical Club.**

Talk by renowned physician John A. Churchill. Refreshments. All invited.

7:45 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro. Free. 764-1168.

**★ Netherlands-America University League**

University of Amsterdam literature professor H. van den Bergh discusses the 19th-century Dutch writer Multatuli.

8 p.m., U-M International Center, 603 E. Madison. Free. 763-6865.

**★ "Farewell to the Shtetl": U-M Center for Russian and East European Studies**

Slide presentation on the now extinct culture of these small East European Jewish villages by freelance cinematographer Ilya Rudyak.

8 p.m., 200 Lane Hall (corner of State and E. Washington). Free. 764-0351.

**★ U-M Faculty Piano Recital**

Louis Nagel concludes his exploration of Mozart (see 2 Tuesday listing) with a program that includes Nine variations on a Minuet by Duport, Fantasy in C minor, Sonata in C major, and Quartet for Piano and Strings in G minor. The string ensemble of U-M music students includes Bruce Wilkison, violin; Carla-Maria Rodrigues, viola; and Kenneth Whitley, cello.

8 p.m., Rackham auditorium, 915 E. Washington. Free. 763-4726.

**Works in Progress: Performance Network**

See 8 Monday. Tonight, "Saturnalia" and "Murphy's Cat" by Al Sjordema. 7 p.m.

**★ Guild House Poetry Series**

See 1 Monday. Tonight: Bill Plumpe and Sandy Beadle. 8 p.m.



Guitarist Alex DeGrassi is joined by pianist Scott Cossu for the first concert in The Ark's new jazz series.

**Improvisation Workshop: Eclipse Jazz**

See 1 Monday. 8-9:30 p.m.

**FILMS**

CFT. "The Man Who Knew Too Much" (Alfred Hitchcock, 1934). Mich., 7 & 10:20 p.m. "The Wrong Man" (Alfred Hitchcock, 1956). Mich., 8:30 p.m. "The Human Condition Part II" (Masaki Kobayashi, 1961). Part II of this trilogy on the nature of war depicts the cruelty of Japanese military training. FREE. Lorch, 7 & 9:05 p.m.

## 16 TUESDAY

**★ Morning Coffee: Michigan Association for Children and Adults with Learning Disabilities**

Kathy Erdlitz of the Washtenaw Intermediate School District discusses "Systematic Training for Effective Parenting." A chance to meet parents and professionals offering support and

information about learning disabilities.

9:30 a.m., 3469 Yellowstone Dr. (take Nixon Rd. to Bluest and follow Bluest to Yellowstone). Free. 662-7231.

**★ Exhibition and Sale of Animated Film Cels: Michigan Union**

See 15 Monday. 10 a.m.-7 p.m.

**★ Malini Srirama: Michigan Union Arts Program International Series**

Performance by Ann Arbor's world-renowned exponent of the classical dance of India. Srirama is a superb performer whose style is marked by a delicate but highly expressive precision of movement.

12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

**★ "What Is Effective Treatment?": Mercywood Hospital Substance Abuse Discussions**

See 2 Tuesday. 7 p.m.

**★ "The Goals of the American Peace Movement": Political Economy of World Peace Lectures**

See 2 Tuesday. 7 p.m.

**Impact Dance Workshops: UAC**

See 2 Tuesday. 7-9 p.m.

**★ "Better Film Exposures": Ann Arbor Camera Club**

Talk by Ann Arborite Howard Bond, an internationally known black & white photographer.

7:30 p.m., Forsythe School, 1655 Newport. Free. 971-6478, 663-3763.

**★ General Meeting: League of Women Voters**

Group discussion of what position the local League chapter should take concerning public policy on reproductive choices. All invited.

7:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 665-5808.

**★ General Meeting: U-M Cross Country Ski Club**

An informational meeting concerning the upcoming winter program of this club devoted to all aspects of cross country skiing. The program includes two films provided by the Rossignol Ski Company, "Sunshine and Good Snow" and "The Cross Country Experience." Club membership is open to the general public as well as the U-M community. All invited.

7:30 p.m., 439 Mason Hall. Free. 995-0361.

**★ Mountain Dulcimer Demonstration/Workshop: Crescent Music Studio**

Bring your dulcimer if you like, but an instrument is not necessary to attend. Offered by local musician Betsy Cook. Beginners welcome, children and adults.

7:30 p.m., 219½ N. Main. Free. 662-7277.

**"New Music/New Dance on Film and Videotape": U-M Dance Department**

See 15 Monday. Tonight, videotapes of the Merce Cunningham Dance Company, including a performance of "Rainforest" with a score by David Tudor, and works by choreographers Yvonne Rainer, David Gordon, Kei Takei, and Laura Dean in "Beyond the Mainstream." Videotapes shown on multiple monitors. 7:30-10 p.m.

**★ "The Human Soul After Death": Rudolf Steiner Institute**

See 2 Tuesday. 8-10 p.m.

**FILMS**

AAFC. "Apocalypse Now" (Francis Ford Coppola, 1979). Martin Sheen, Robert Duvall, Marlon Brando. AH-A, 6:30 & 9:15 p.m., CFT. "The Man Who Knew Too Much" (Alfred Hitchcock, 1934). Mich., 7 & 10:20 p.m. "The Wrong Man" (Alfred Hitchcock, 1956). Mich., 8:30 p.m. CG. "A Man Escaped" (Robert Bresson, 1956). True story of an escape from a French prison during World War Two. French, subtitles. Lorch, 7 & 9:05 p.m.

## 17 WEDNESDAY

**★ Monthly Meeting: Ann Arbor Area Piano Teachers Guild**

Suzuki teacher Peggy Hegel, a former Ann Arborite who now lives in Kalamazoo, discusses "Making Suzuki Work for Everyone." Suzuki is a method of teaching music which emphasizes group lessons, teaching very young children, and the use of the parent as a home teacher. The idea behind it is that teaching a child to play an instrument is like teaching a child to talk. The Suzuki method, first used to teach the violin, is now used to teach strings, piano, flute, and harp. All invited.

9 a.m., 1402 W. Cross, Ypsilanti. Free. 475-2702, 994-9242.

**★ Antique Show: Arborland**

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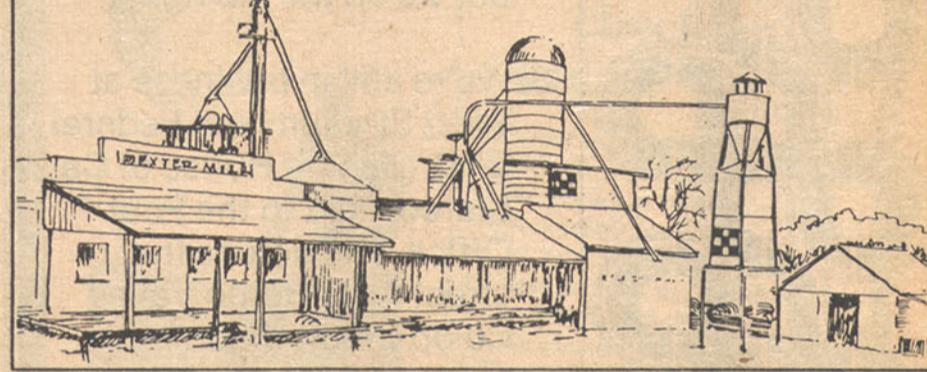
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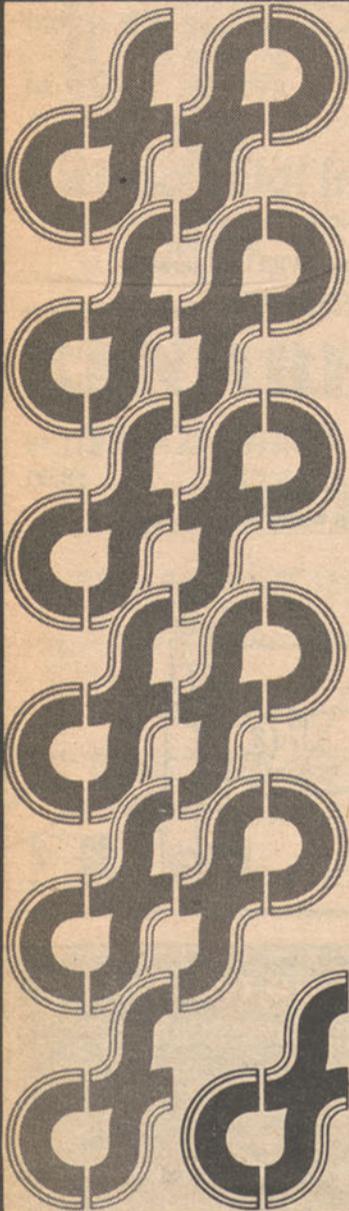
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10 a.m.—9 p.m., Arborland Shopping Center. Free. 971-1825.

★ Exhibition and Sale of Animated Film Cels:  
Michigan Union  
See 15 Monday, 10 a.m.—7 p.m.

★ "Strategies for Black Education at Major Universities": U-M Center for Afroamerican and African Studies Colloquium Series

Lecture by U-M psychology professor J. Frank Yates.

Noon, 246 Lorch Hall. Free. 764-5513.

★ "Soviet Defense Spending and the Soviet Budget": U-M Center for Russian and East European Studies Brown Bag Lecture

Lecture by Raymond Hutchings, a former British diplomat whose book *The Soviet Budget* will be published by MacMillan in January. Co-sponsored by the U-M Institute for Public Policy Studies.

Noon, Lane Hall Commons (corner of State and E. Washington). Free. Bring a bag lunch. 764-0351.

★ "Oysters and Shrimp": Kitchen Port

Cooking demonstration by Mike Schwartz of Monahan's Seafood Market.

Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ "Breathing With Your Whole Body/Being"

Workshop with Fred Schloessinger on the theory and practice of breathwork, using principles of bodywork, body awareness, and grounding in space.

7:30-10 p.m., First Unitarian Church, 1917 Washtenaw. Donation.

★ "New Dance/New Music on Film and Videotape": U-M Dance Department

See 15 Monday. Tonight, two video portraits of composer Alvin Lucier, whose style of composition goes beyond the possibilities of written notation to achieve musical forms that can be documented only in performance or recording. The videotapes are in color and stereo and include an interview with Lucier and performances of several of his works. 7:30-10 p.m.

★ General Meeting: Washtenaw Audubon Society

The program features a talk on "The Nature Conservancy at Work in Michigan" by Dave Mahan of the Nature Conservancy office in Lansing. The Nature Conservancy is a non-profit national organization which inventories interesting natural sites around the country, some of which it purchases and transfers to the state or federal government.

7:30 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 769-6482.

One-Act Plays: W-5 Productions

The Ann Arbor premiere of Ann Arborite Anne M. Stoll's "Cataracts and Frontyard Madonnas," a drama composed in the manner of a fugue which explores roles and role reversals in the relationships between parent and child. The play was first performed at Grand Valley State's New Plays Festival in Grand Rapids, where it received enthusiastic reviews. Also, Edward Albee's "American Dream," an unusual and incisive comedy about middle America's attitudes toward aging and the aged. W-5 Productions is a recently formed local theater and production company dedicated to affordable and socially relevant theater.

8 p.m., Performance Network, 408 W. Washington. \$3 at the Michigan Theater and at the door. 663-0681.

★ Talent Auction: Newcomers-Coterie Club of Ann Arbor

Auction of craft items and baked goods donated by Coterie members.

8 p.m., Women's City Club, 1830 Washtenaw. Free 665-9279.

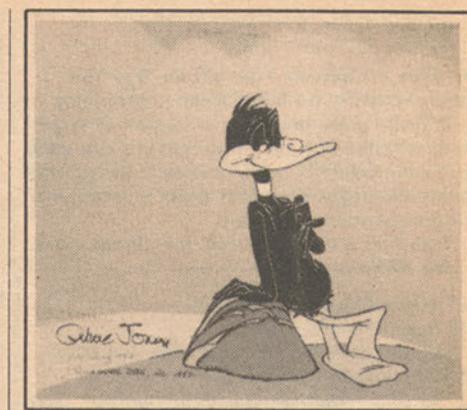
Mickey Goodwin vs. Rocky Stevens

Middleweight Mickey Goodwin of Detroit resumes his injury-interrupted pursuit of the middleweight boxing crown against Rocky Stevens of Jacksonville, Florida. This 10-round main event follows five preliminary bouts.

8 p.m., Crisler Arena. Tickets \$4-\$10 at U-M Athletic Department Ticket Office, Hudson's, and all other CTC outlets. 764-0247.

### FILMS

AAFC. "German Experimental Films." Recent films collected by the Goethe Institute of Chicago. FREE. MLB 3, 7:30 p.m., ACTION. "Molly Rush and the Plowshares Eight" and "The Hole." Two films about disarmament and the bomb. FREE. EQ, 8:30 p.m. CFT. "200 Motels" (Frank Zappa, 1971). Rock & Roll. Mich., 7 & 10:20 p.m. "Phantom of the Paradise" (Brian DePalma, 1974). Paul Williams. Satire of Phantom of the



Daffy Duck appears in the Michigan Union's exhibit of animated film cels, Mon.-Wed., Nov. 15-17.

Opera & Faust. Mich., 8:45 p.m. CLC. "Notorious" (Alfred Hitchcock, 1946). Cary Grant, Ingrid Bergman. SA, Noon, 5, 7:30 & 9:30 p.m.

C2. "Shock Corridor" (Samuel Fuller, 1963).

Hard-boiled detective goes undercover in mental institution to solve a murder. Lorch, 7 p.m. "Freud" (John Huston, 1962). Montgomery Cliff. Lorch, 8:50 p.m. HILL. "The Conversation" (Francis Ford Coppola, 1974). Gene Hackman. Hillel, 7 & 9 p.m.

## 18 THURSDAY

★ "Outlook 1983": Ann Arbor Chamber of Commerce Soap Box Breakfast

A group of local business leaders discuss prospects for the local economy in 1983. Coffee and rolls.

7:30-9 a.m. Free. For location, call 665-4433.

★ "Thanksgiving in America": International Neighbors

Ann Schriber of the *Ann Arbor News* food staff talks about the special foods Americans prepare for Thanksgiving, and Barbara Krick and Evelyn Taylor demonstrate how to stuff a turkey and make an apple pie. International Neighbors is a 20-year-old group of local women organized to welcome wives of visiting professors, students, and businesspeople who are in Ann Arbor temporarily. Nursery care provided. All area women invited.

9:30 a.m., Zion Lutheran Church social hall, 1501 W. Liberty. Free. 769-0159.

★ Antique Show: Arborland

See 17 Wednesday, 10 a.m.—9 p.m.

★ Noon Hour Film Series: U-M Women's Studies

"With Babies and Banners" (Women's Labor History Film Project, 1978) is the Academy Award-nominated documentary of the Women's Brigade's role in the 1937 Flint, Michigan sitdown strike.

Noon-1 p.m., Angell Hall Auditorium C. Free. 763-2047.

★ Music at Mid-Day: Michigan Union Arts Programs

Performance by pianist Peter Longworth. 12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

★ Reporting Day Docent Tours: U-M Museum of Art

Special tours of Museum of Art collections for parents and their elementary school children. Reservations required.

1 & 2 p.m., Museum of Art. Free. For reservations, call 763-1231 (Mon.-Fri., 9 a.m.-noon).

★ Reporting Day Film Program:

Ann Arbor Public Library

See 3 Wednesday, 2 p.m.

★ Bi-weekly Meeting: Ann Arbor Ski Club

See 4 Thursday, 8 p.m.

★ Monthly Meeting: Citizens' Association for Area Planning

Program to be announced. CAAP meets about once a month to consider current planning issues that have general implications for Ann Arbor and its citizens. All invited.

7:30 p.m., Ecology Center (tentative), 417 Detroit. Free. 665-7632.

★ Monthly Meeting: Ann Arbor Democratic Party

Informational session on the Allen Creek drain, followed by break-up into two groups to get input for platform positions on daycare and downtown development.

7:30 p.m., Ann Arbor Public Library. Free. 662-2187.

#### "Runaways": UAC MUSKET

Ann Arbor premiere of Elizabeth Swados' contemporary musical about what people run away from. A group of young people come together and tell their stories through a series of monologues, songs, and skits. MUSKET is a U-M drama group for non-theater students.

8 p.m., Power Center. \$5.50-\$6.50. 763-1107.

#### "Six Characters in Search of an Author": U-M Residential College Players

Luigi Pirandello's modernist masterpiece. A second-rate Italian theater company is interrupted in rehearsal by a group of characters from an unfinished play who are looking for an author to tell their story. That's the plot. What also gets interrupted is the illusion we call "reality," and once interrupted it proves incapable of being fully or simply resumed again.

8 p.m., East Quad Auditorium. \$3. 763-0176.

#### "The Trojan Women": University Players Showcase Production

See 10 Wednesday. 8 p.m.

#### One-Act Plays: W-5 Productions

See 17 Wednesday. 8 p.m.



UAC-MUSKET presents the contemporary drama "Runaways," Thurs.-Sun., Nov. 18-21.

#### FILMS

CFT. "To Have & Have Not" (Howard Hawks, 1944). Humphrey Bogart, Lauren Bacall. Mich., 5:45 & 9:30 p.m. "The Big Sleep" (Howard Hawks, 1946). Humphrey Bogart, Lauren Bacall. Mich., 7:30 p.m. CG. "Nashville" (Robert Altman, 1975). Keith Carradine, Lily Tomlin, Henry Gibson, Geraldine Chaplin. Lorch, 6:30 & 9:30 p.m. CLC. "Abba." Chronicles 1979 Australian tour. SA, 7:30 & 9:30 p.m. MED. "Singin' in the Rain" (Stanley Donan, Gene Kelly, 1952). Gene Kelly, Debbie Reynolds, Donald O'Connor. Nat. Sci., 7 p.m. "Swingtime" (George Stevens, 1936). Fred Astaire, Ginger Rogers. Nat. Sci., 9 p.m.

#### 19 FRIDAY

#### \* Antique Show: Arborland

See 17 Wednesday. 10 a.m.-9 p.m.

#### \* Guild House Noon Luncheon

See 5 Friday. Slide presentation on "Journey to China" by Shirley Lewis of the U-M Ecumenical Center. Noon.

#### "Oz!—A New Account of a Remarkable Journey": Ann Arbor Recreation Department Junior Theater

Take a journey to the land of Oz in this updated musical version of the popular American classic. Features Dorothy, the scarecrow, the lion, the tin man, and some new characters as well. Junior Theater members are young people grades 7-12. Candy from the Land of Oz is sold at intermission, and the audience can meet the actors in the lobby after the show.

7 p.m., Pioneer High School Auditorium. \$2.50 (children, \$1.50; groups of 10 or more children, \$1 each). 994-2326.

#### \* "Communicating with Children in the 80's": Ann Arbor Public Library

See 2 Tuesday. Tonight, EMU English professor Althea Helbig discusses "Imagination's Neglected Places."

7:30 p.m., Ann Arbor Public Library. Free. 994-2345.

#### \* U-M Women's Swimming vs. Pittsburgh

7:30 p.m., Matt Mann Pool. Free. 763-2159.

#### U-M Ice Hockey vs. Ohio State

7:30 p.m., Yost Ice Arena. \$3-\$4. 764-0247.

"You Can't Take It With You": Huron Players Moss Hart and George Kaufman's 1930's comedy about an eccentric family that refuses to work. Directed by Jan Stolerevsky. Performed

and crewed by Huron High School students.

8 p.m., Huron High School Auditorium. \$2.50 (children under 12 & seniors, \$1). 665-8405.

#### Folk Dance Party: U-M Folk Dance Club

Dancing to live music of the Brown Bag International Folk Dance Band. Beginners welcome.

8-9:30 p.m. (beginning instruction); 9:30 p.m.-midnight (dancing), 3rd floor dance studio, 621 E. William (at State). \$2. 665-9427.

#### ★ U-M Wind Ensemble and Symphony Band

H. Robert Reynolds conducts. Always worth listening to.

8 p.m., Hill Auditorium. Free. 763-4726.

#### ★ Indoor Photography of the Performing Arts Workshop: Artworlds Photographic Society

Local photographer Robert Redmond leads a photographic expedition to concerts tonight by the Trinidad Tripoli Steel Band and Art Ensemble of Chicago to show how to photograph performing artists under tungsten or incandescent light. Bring your own camera. Reservations required.

8 p.m., Michigan Theater and Michigan Union Ballroom. Free. (Does not include admission to concerts.) For arrangements, call 449-2421.

#### ★ Fall Concert: U-M Women's Glee Club

The usual mixed-bag program by this fine women's chorus directed by Rosalie Edwards. Includes everything from madrigals to spirituals to a salute to the music of the 20's and 30's arranged by U-M music professor Carl Alexius. Also, Michigan songs. Features a performance by the Glee Club's octet, the Harmonettes.

8 p.m., Rackham Auditorium, 195 E. Washington. Free. 763-4726.

#### "Our Town": St. Andrew's Players

The most frequently produced American play in American theater history. Thornton Wilder's story of the tragedies, comedies, and resilient romances of American small-town life focuses on the lives of a doctor's family and a newspaper editor's family. Directed by Ted Heusel, who believes this is the first time "Our Town" has ever been presented in a church. Stars Reverend Jim Lewis as the stage manager/narrator and a veteran cast that includes Nancy Heusel, Robin Barlow, Paul and Sue Brown, Pat Garcia, David Kitto, and Jim Wessell-Walker. Heusel, Barlow, and Garcia are all past winners of the Civic Theater's Actor of the Year award.

8 p.m., St. Andrew's Episcopal Church, 306 N. Division. \$3. 663-0518.

#### Trinidad Tripoli Steel Band

This nine-member percussion ensemble consists of Hugh Borde, his seven children, and a family friend. Originally from Trinidad, the Borde family has lived in Ypsilanti since 1977. Despite their proximity, this is their first Ann Arbor performance in more than a year. The band spends most of its time touring, and its music has been heard by audiences at the White House, the Rockefeller Center, and at state fairs and college campuses throughout the country. Their music is primarily calypso and reggae but includes classical, jazz, and disco as well. It is performed on steel drums. Why steel drums? Well, there was a shortage of musical instruments in Trinidad following World War II. So Hugh Borde played around with discarded oil drums, we are told, and discovered that amazing sounds could be produced by beating on them and that people loved to dance to this music. And they still do. This concert is a benefit for Washtenaw United Way and U-M Hospitals.

8 p.m., Michigan Theater. \$6 (students, \$5). 668-8480.

#### Art Ensemble of Chicago: Eclipse Jazz

Named the "Jazz Group of the Year" in 1982 by Downbeat, the Art Ensemble is widely regarded as the most innovative and influential jazz group of recent years. Their live performances are almost legendary for their combination of dance, make-up, theatrics and startling music.

8 & 10:30 p.m., Michigan Union Ballroom. \$8.50. 763-6922.

#### "The Trojan Women": University Players Showcase Production

See 10 Wednesday. 8 p.m.

#### One-Act Plays: W-5 Productions

See 17 Wednesday. 8 p.m.

#### "Runaways": UAC MUSKET

See 18 Thursday. 8 p.m.

#### "Six Characters in Search of an Author": U-M Residential College Players

See 18 Thursday. 8 p.m.

#### FILMS

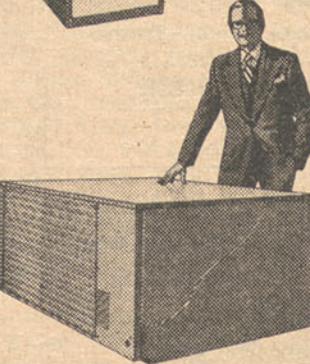
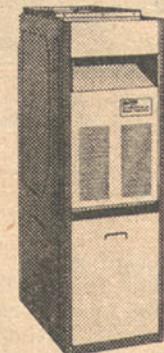
AAFC. "Blade Runner" (Ridley Scott, 1982). Harrison Ford. Renegade androids in the year



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Friday, December 10th  
8:00 p.m.

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- Tai Chi IV with Perry Smith

## MIME

Beginning & Intermediate Mime with Perry Perrault, co-founder & director of the U-M Mime Troupe

## ARTWORLDS 10TH BIRTHDAY BENEFIT & BASH

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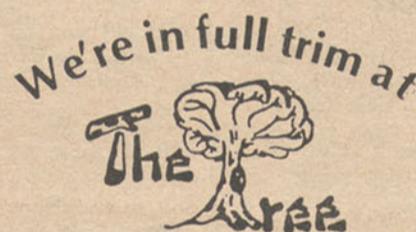
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2019. AH-A, 7 & 9:15 p.m. ACTION. "Gallipoli" (Peter Weir, 1981). Nat. Sci., 7 & 9:30 p.m. CG. "Stardust Memories" (Woody Allen, 1980). Woody Allen, Charlotte Rampling, Jessica Harper. Lorch, 7 & 9 p.m. CLC. "Poltergeist" (Stephen Spielberg, 1982). Craig T. Nelson, Jobeth Williams, Beatrice Straight. SA, 7:30, 9:30 & midnight. C2. "Queen Christina" (Rouben Mamoulian, 1933). Greta Garbo, John Gilbert. MLB 4; 7 p.m. "Now, Voyager" (Irving Rapper, 1942). Bette Davis, Claude Rains, Paul Henreid. MLB 4; 9 p.m. MED. "Fame" (Alan Parker, 1980). Irene Cara. Musical depicting New York's School for the Performing Arts. MLB 3; 7 & 9:30 p.m.

## 20 SATURDAY

### ★ Recycle Ann Arbor

See 6 Saturday. Collection date for the area bounded by Main, Liberty, Miller, and Maple.

### ★ AAPEX '82: 8th Annual Ann Arbor Stamp Club Exhibition and Bourse

The show features a 100-frame exhibition and 19 tables of dealers. Also, various specialty and no-longer-available U.S. Postal Service issues from the Arbor Postage (today, 10 a.m.-2 p.m.; tomorrow, 11 a.m.-3 p.m.), the Postal Service's philatelic window.

10 a.m.-6:30 p.m., Ann Arbor Armory, 223 E. Ann. Free. 761-5859, 996-0098.

### ★ Antique Show: Arborland

See 17 Wednesday. 10 a.m.-9 p.m.



Peter Gabriel is at Hill Auditorium. Sat., Nov. 20.

### ★ "Gingerbread People": Kitchen Port

Cooking demonstration by Lenora Midyette, a local 8th-grader who does most of the cooking for her family.

11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

### "Oz!—A New Account of a Remarkable Journey": Ann Arbor Recreation Department Junior Theater

See 19 Friday. 1 & 3:30 p.m.

### ★ Balkan Singing Workshop: U-M Folk Dance Club

Workshop presented by Lauren Brody of Kapelye, the klezmer group performing at the Michigan Theater this evening. Balkan singing is notable for its alternately open voiced and shouting voice production and its use of dramatic glottal stops. It is said to be somewhat similar to Appalachian singing and employs very close harmonies. It is mainly performed by women. The songs are in Serbo-Croatian, but you don't have to know this language to participate. Beginning and intermediate sessions.

1 p.m. Free. For location and to register, call 665-9427.

### "Making a Dried Flower Wreath": Waterloo Nature Center

Learn how to design and arrange a dried flower wreath. Goldenrod, pearly everlasting, and other dried flowers used to make a 12-inch wreath. Bring scissors. Registration requested by November 7.

1:30-4 p.m., Waterloo Nature Center, 17030 Bush Rd. (For directions, see 7 Sunday listing.) \$10 (includes all materials). 475-8069.

### Contra, Quadrille, and Square Dances: Cobblestone Country Dancers

All dances taught; beginners welcome. Live music.

6-8 p.m. (19th century styles: free); 8 p.m.-midnight (contemporary styles: \$2.50). Web-

ster Community Hall, across from Webster Church on Webster Church Rd. (take Miller west to Zeeb, north to Jay, north onto Webster Church). 662-9325.

### Non-violent Thanksgiving Dinner: Yoga Center

All the traditional fixings, minus the guest of honor.

7 p.m., 205 E. Ann. \$4 suggested donation. 769-4321.

### 10th Birthday Benefit & Bash: Artworlds

Performances by Artworlds instructors and friends, including modern and jazz dance by the Downtown Dancers, the Jedi Afrojazz Dancers, beledi (belly-dancing) and other Middle Eastern dances by Troupe T'Amullat, and mime by Perry Perrault. Followed by dancing to a prominent local band to be announced. During band breaks, Artworlds' Scott Read teaches the jitterbug. Cash bar. Proceeds to support Artworlds non-profit instructional programs.

7-9:30 p.m. (Artworlds performers), 9:30 p.m.-1 a.m. (dance), Schwaben Hall, 217 S. Ashley. Tickets \$3 in advance at Artworlds, 213½ S. Main, and \$4 at the door. 994-8400.

### U-M Ice Hockey vs. Ohio State

7:30 p.m., Yost Ice Arena. \$3-\$4. 764-0247.

### Peter Gabriel: U-M Office of Major Events

After serving as vocalist and frontman for Genesis in the early 70's, Gabriel embarked on a solo career in 1975. Since then he has been infusing his traditional rock music with the fresh blood of a variety of wildly contrasting ethnic rhythms and sounds, from California Indians, Central Africa, and industrial Europe. He was the major force behind last summer's World of Music, Arts, and Dance Festival in England, which brought Western rock musicians together with musicians from Africa, southern Asia, and island cultures. The recently-released double LP of selections from this concert, "Music and Rhythm," includes Gabriel's own "Across the River," which incorporates Indian and Arabic musical motifs.

8 p.m., Hill Auditorium. Tickets \$8.50-\$11.50 at the Michigan Union Ticket Office, Hudson's, and all other CTC outlets. 763-2071.

### Kapelye: Hillel Celebration of Jewish Arts

This New York-based band is the leading exponent of the klezmer revival. Klezmer music is rooted in the music of the wandering musicians of Jewish European villages, and it has absorbed elements of Balkan music, military brass bands, and even early American jazz. Many zany cartoon soundtracks from the thirties and forties were influenced by Klezmer music. Dormant since the early 1940's, klezmer music is making a strong comeback. Kapelye is a sextet that uses fiddles, clarinet, accordion, and tuba, and they sing in Yiddish. Many klezmer records, including Kapelye's "Future and Past" on the Flying Fish label, are available at Schoolkids.

8 p.m., Michigan Theater. Tickets \$7.50-\$12.50 (students, \$3.50-\$6.50) at the door or in advance by mail to Celebration, Hillel Foundation, 1429 Hill, Ann Arbor 48104. For credit card orders, call 663-3336.



Kapelye performs klezmer music, Sat., Nov. 20.

### "The Trojan Women": University Players Showcase Production

See 10 Wednesday. 8 p.m.

### "Our Town": St. Andrew's Players

See 19 Friday. 8 p.m.

### "You Can't Take It With You": Huron Players

See 19 Friday. 8 p.m.

### One-Act Plays: W-5 Productions

See 17 Wednesday. 8 p.m.

### "Six Characters in Search of an Author": U-M Residential College Players

See 18 Thursday. 8 p.m.

### "Runaways": UAC MUSKET

See 18 Thursday. 8 p.m.

### Borodin Trio: University Musical Society

Likened to the great piano trios led by Cortot and Rubenstein, the Borodin Trio is comprised of Rostislav Dubinsky, former first violinist of the famous Borodin Quartet, pianist Luba Edina, and cellist Yuri Turovsky. The program includes Tchaikovsky's Trio in A minor and Schubert's Trio in E-flat.

8:30 p.m., Rackham Auditorium. Tickets \$6-9 at Burton Tower and at the door. 665-3717.

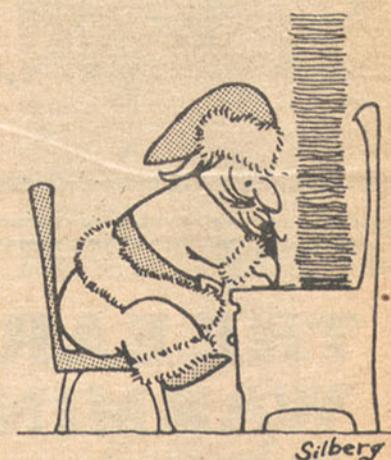


The Borodin Trio performs works by Tchaikovsky and Schubert at Rackham Auditorium, Sat., Nov. 20.

### FILMS

AAFC. "Debbie Does Dallas." Bambi Woods. Rated X. MLB 3; 7, 8:40 & 10:20 p.m. ACTION. "Interiors" (Woody Allen, 1978). Diane Keaton, Marybeth Hurt, Maureen Stapleton. MLB 4; 7 & 9 p.m. CG. "The Decameron" (Pier Paolo Pasolini, 1970). Florentine refugees avoiding the plague. X-Rated. Italian, subtitles. Lorch, 7 & 9:05 p.m. CLC. "Poltergeist" (Stephen Spielberg, 1982). Craig T. Nelson, Jobeth Williams, Beatrice Straight. SA, 7:30, 9:30 & midnight. C2. "Falstaff" (Orson Welles, 1966). Based on Shakespeare's Henry IV Parts I & II, Henry V, and The Merry Wives of Windsor, with Orson Welles as Falstaff. AH-A, 7 & 9:10 p.m. GAR. "Beauty and the Beast" (Jean Cocteau, 1946). Visually stunning version of the proverbial story. French, subtitles. Rm 100 HH, 7 p.m. "A Midsummer Night's Dream" (Peter Hall, 1968). Diana Rigg. Rm 100 HH, 8:45 p.m. MED. "Caddyshack" (Harold Ramis, 1980). Chevy Chase, Ted Knight, Rodney Dangerfield, Bill Murray. Nat. Sci., 7 & 9 p.m.

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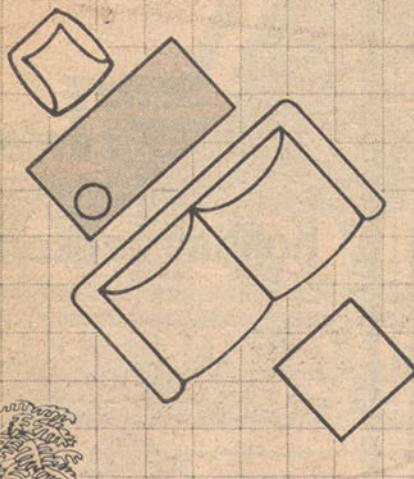
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### ★ Park Washtenaw Walk: Sierra Club

Learn about the history and natural features of this county park on Washtenaw at Medford.

1 p.m. Meet at Ann Arbor City Hall. Free. 973-0481.



Tappan School band director Charles Hills is the featured soloist in the Symphony Band's inaugural 1982-1983 concert, Sun., Nov. 21.

### 10th Annual Turkey Trot Road Run: Ann Arbor Track Club/Community High School/Arbor Farms Groceries

2-mile run for elementary and junior high school students and 3-mile and 6-mile runs for high school students and adults. All finishers eligible for drawing of twenty turkeys. This is Ann Arbor's oldest running event, a year older than the Dexter-Ann Arbor Run.

12:30 p.m. (2-mile), 1 p.m. (3 & 6-mile men), 2 p.m. (3 & 6-mile women), under the arch at Huron High. \$6 advance registration by November 15; \$8 day-of-race registration ½-hour before your event. No entry fee for 2-mile run. T-shirts \$5 (youth T-shirts, \$4). Entry forms available at local sporting goods stores or by sending a self-addressed, stamped envelope to Elmo's Community Sports, Community High School, 401 N. Division, Ann Arbor 48104. 994-2021.

### "Oz!—A New Account of a Remarkable Journey": Ann Arbor Recreation Department Junior Theater

See 19 Friday, 1:30 p.m.

### "Runaways": UAC MUSKET

See 18 Thursday, 2 p.m.

### ★ Symphony Band of Ann Arbor

Comprised of sixty-five volunteer musicians who perform as a labor of love and in pursuit of musical excellence, the Symphony Band opens its sixth season. Featured is Carl Maria von Weber's Fantasia in Rondo, a spectacular tour de force for clarinet. Clarinet soloist is Charles Hills, the Tappan Intermediate School band director who is a former Michigan band teacher of the year and one of five Michigan charter members of the American School Band Directors Association. Also on the program, Paul Creston's Celebration Overture, Leonard Bernstein's popular Slava, selections from Lecocq's ballet "Mademoiselle Angot," the Wedding March from Rimsky-Korsakov's "The Golden Cockerel," and a symphonic arrangement of selections from "Annie." Victor Bordo directs. Parents with children currently playing instruments in a school program are encouraged to attend with their children.

3 p.m., Slauson Intermediate School Auditorium, 1019 W. Washington. Free.

### "Reflections of Poland": Kiwanis Travel and Adventure Series

"A close-up look at the Poles and their proud country," featuring Warsaw and its reconstructed Old Town Square, Chopin's birthplace of Zela Zowa Wola, the resort of Zakopane in the Tatra Mountains, Morskie Oka National Park, and more. With live narration by Stan Paulauskas. Preceded at 2:30 p.m. by a performance on the Barton Theater Organ by Don Haller.

3 p.m., Michigan Theater. \$3. 668-8480.

### ★ "The Baroque Violin": U-M Stearns Collection of Musical Instruments Lecture Series

Lecture/demonstration by Ars Musica violinist and professional instrument restorer Richard Gwilt.

3 p.m., Rackham Auditorium, 915 E. Washington. Free. 763-4389.

### ★ "Solomon": First Presbyterian Church Sacred Music Series

Performance of Handel's Biblical oratorio by the Presbyterian Church's sixty-member choir, directed by Donald Bryant and accompanied by members of the Ann Arbor Chamber Orchestra. "Solomon" calls for two organs, played by Marilyn van der Velde and Susan Goodson. Vocal soloists are sopranos Julia Broxholm and Linda Mohler, contralto Sally Carpenter, tenor Ray Shuster, and basso Philip Pierson. Contralto Sally Carpenter sings the part of Solomon, usually sung by a baritone but originally written for a castrato.

4-6 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 769-4742.

### Weekly Potluck: Grassroots Co-operative and Eco-Village

See 7 Sunday, 5 p.m.



Richard Gwilt discusses and demonstrates the baroque violin, Sun., Nov. 21.

### Ragtime/Jazz Bash

An all-star show featuring three internationally recognized and widely recorded ragtime and jazz pianists on the U-M music faculty, William Albright, James Dapogny, and Bill Bolcom. With special guest, soprano Joan Morris, the other half of the popular team of Bolcom and Morris.

8 p.m., First Unitarian Church, 1917 Washtenaw. \$5 (students, \$4). 761-7712.

### Ann Doyle: The Ark

Doyle is a very popular local guitarist and songwriter with a repertoire that ranges from dynamic hard blues to electrifying songs of wild desire. One of Ann Arbor's brightest talents.

8 p.m., The Ark, 1421 Hill. \$4. 761-1451.



William Albright is joined by two U-M colleagues, Jim Dapogny and Bill Bolcom, for a Ragtime/Jazz Bash, Sun., Nov. 21.

### "Six Characters in Search of an Author": U-M Residential College Players

See 18 Thursday, 8 p.m.

### "Our Town": St. Andrew's Players

See 19 Friday, 8 p.m.

### One-Act Plays: W-5 Productions

See 17 Wednesday, 8 p.m.

### R.E.M.

The latest in a series of contemporary rock 'n' rollers from Athens, Georgia, to hit the big time, R.E.M. first gained national attention with their independently-produced 1981 single, "Radio Free Europe," which appeared on several top-10 lists in the *Village Voice*'s critics' poll. This led to a major record deal with I.R.S., and their debut EP on this label is selling very well. Their music is an engag-



Local songwriter/guitarist Ann Doyle is at The Ark, Sun., Nov. 21.

ing, unusual contemporary blend of Beat, rockabilly, mid-60's hard rock, and early new wave influences. Their name, by the way, is a standard abbreviation for "rapid eye movement," a physiological signal of dreaming.

9:30 p.m., Joe's Star Lounge, 109 N. Main. \$3.50. 665-JOES.

#### FILMS

CFT. "New York, New York" (Martin Scorsese, 1977). Liza Minnelli, Robert DeNiro. Mich., 7 p.m. "Cabaret" (Bob Fosse, 1972). Liza Minnelli, Joel Grey. Mich., 5 & 9:45 p.m. CG. "The Third Man" (Carol Reed, 1949). Joseph Cotton, Orson Welles. Lorch, 7 p.m. "Force of Evil" (Abraham Polonsky, 1948). John Garfield, Thomas Gomez. Murder and the mob in New York. Lorch, 9 p.m. CLC. "Superman" (Richard Donner, 1978). Christopher Reeve, Marlon Brando, Gene Hackman. SA, 2 p.m. C2 "The Asphalt Jungle" (John Huston, 1950). Sterling Hayden, Louis Calhoun, Marilyn Monroe. AH-A, 7 p.m. "The Bad and the Beautiful" (Vincente Minnelli, 1952). Kirk Douglas, Lana Turner, Dick Powell. AH-A, 9 p.m. HILL. "I Love You, Rosa" (Moshe Mizvahi, 1972). Love story set in 19th-century Jerusalem. Hebrew, subtitles. Hillel, 4, 7 & 9 p.m.

#### 22 MONDAY

★ "Core Black Culture: Some Reflections and Admonitions from the Prudent Mass"; U-M Center for Afroamerican and African Studies Colloquium Series

Lecture by Syracuse University anthropologist John L. Gwaltney, author of the widely acclaimed *Drylongso: Self-Portrait of Black America*.

*Time and location to be announced. Free. For information, call 764-5513/4.*

Improvisation Workshop: Eclipse Jazz

See I Monday. 8-9:30 p.m.

Works in Progress: Performance Network

See 8 Monday. Tonight, Rachelle Urist's modern comedy, "Just Friends." 7 p.m.

★ Strategy Meeting: Washtenaw County Committee Against Registration and the Draft.

See I Monday. 7:30 p.m.

U-M Men's Basketball Exhibition vs. Windsor

8 p.m., Crisler Arena. \$5. 764-0247.

★ Meditation Class: SYDA Foundation

Introductory instruction and practice. Refreshments. All invited.

8 p.m., 1522 Hill. Free. 994-5625.

★ Academy of Early Music Solo Series

A recital of baroque flute and recorder music by Michael Lynn, one of the very best of Ann Arbor's many accomplished Baroque musicians. Accompanied by two more of the Academy's star performers, Enid Sutherland on viola da gamba and Edward Parmentier on harpsichord. The program includes Leclair's Sonata in D, two canzonas by Picchi, two canzonas by Frescobaldi, Sammartini's Sonata in G, and works by Hotteterre, Quantz, Telemann, and Froberger.

8 p.m., School of Music Bldg. Recital Hall, Baits Drive, North Campus. Free. 763-4726.

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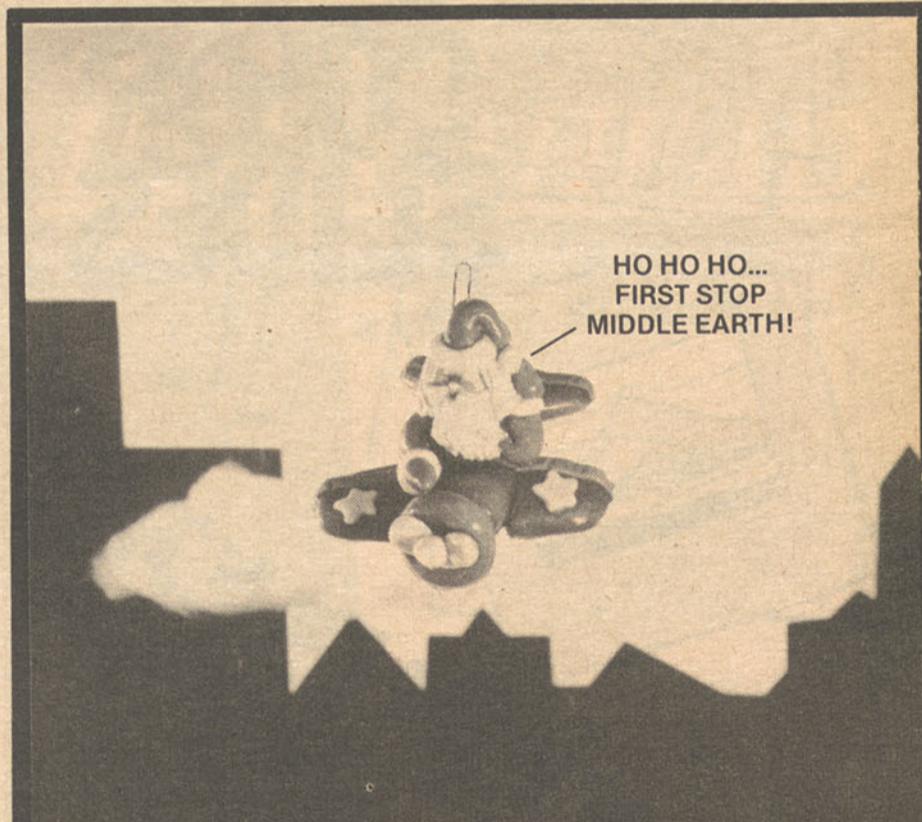
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★ **Guild House Poetry Series**

See 1 Monday. Tonight: James McCain and Gloria House. 8 p.m.

**Improvisation Workshop: Eclipse Jazz**

See 1 Monday. 8-9:30 p.m.

**FILMS**

CFT. "New York, New York" (Martin Scorsese, 1977). Liza Minnelli, Robert DeNiro. Mich., 7 p.m. "Cabaret" (Bob Fosse, 1972). Liza Minnelli, Joel Grey. Mich., 5 & 9:45 p.m.

**23 TUESDAY**

★ "How Safe Is Your Bank: Banking in a Deregulated Environment": Ann Arbor Trust Lunch and Learn

Talk by Michigan Financial Institutions Bureau commissioner Martha R. Seger.

Noon, Campus Inn. \$5.50 (includes lunch). Reservations required by November 22. 994-5555, ext. 206.

★ **Dance Series: Michigan Union Arts Programs**

Originally choreographed solo dances by Beth Fitts of the U-M dance faculty.

12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

**Impact Dance Workshops: UAC**

See 2 Tuesday. 7-9 p.m.

★ "What Is Effective Treatment?": Mercywood Hospital Substance Abuse Discussions

See 2 Tuesday. 7 p.m.

★ **Economic Conversion Study Group**

See 9 Tuesday. 7:30 p.m.

**Kithara Classical Guitar Series: The Ark**

Wayne State guitar instructor Peter Tolias and University of Windsor guitar instructor John Hall combine their talents to present a program of works by Leonard Bernstein and George Gershwin, along with pieces by Bach, Vivaldi, and Brouwer.

8 p.m., The Ark, 1421 Hill. \$5. 761-1451.

★ "The Spiritual World": Rudolf Steiner Institute

See 2 Tuesday. 8-10 p.m.



West Coast singer-songwriters Reilly & Maloney are at The Ark, Mon., Nov. 22.

**FILMS**

CFT. "Discreet Charm of the Bourgeoisie" (Luis Bunuel, 1972). Brilliant surrealistic depiction of middle class morals. French, subtitles. Mich., 7 & 10:15 p.m. "Viridiana" (Luis Bunuel, 1961). Sacreligious allegory of good and evil. Spanish, subtitles. Mich., 8:45 p.m. CG. "The Touch" (Ingmar Bergman, 1971). Elliott Gould, Bibi Andersson, Max von Sydow. Bergman's first English film. Lorch, 7 & 9:05 p.m.

**24 WEDNESDAY**

★ **Ann Arborabilia**

Display and sale of Ann Arbor postcards (mostly 1900-1910) by city historian Wystan Stevens. Also, exhibit of old photographs, books, milk and beer bottles, and other items from Stevens' collection of Ann Arbor memorabilia, including Arborphone radios. Additional artifacts from the collection archives of the Washtenaw County Historical Society, which is celebrating its 125th anniversary this month (see 14 Sunday listing). Stevens will be on hand to answer questions during the four days of the exhibit.

9 a.m.-5 p.m., 2nd floor Community Area, Kerrystown Market Bldg., 407 N. Fifth Ave. Free. 761-4510.

★ "Visions of Sugar Plums": Kitchen Port

Lenore Mattoff demonstrates selected

Christmas confections from various cultures, using recipes from *New York Times* food critic Mimi Sheraton's cookbook, *Visions of Sugar Plums*.

Noon-1 p.m., Kitchen Port (Kerrystown). Free. 665-9188.

**General Meeting: Sierra Club**

Program includes social hour, campcraft workshop, and committee meetings. All invited. 7:30 p.m., Heidelberg Restaurant (upstairs), 215 N. Main. Free. 663-9661.

**One-Act Plays: W-5 Productions**

See 17 Wednesday. 8 p.m.

**FILMS**

CFT. "Where's Poppa?" (Carl Reiner, 1970). George Segal, Ruth Gordon. Mich., 8:45 p.m.

"King of Hearts" (Philip de Broca, 1967). Alan Bates. Cult favorite. Mich., 7 & 10:20 p.m. CG.

"Cavalcade" (Frank Lloyd, 1933). Diana Wynyard, Clive Brook. Newsreel-like look at the life of an upper-class English family and servants, adapted from Noel Coward play. Lorch, 7 p.m. "David Copperfield" (George Cukor, 1935). W.C. Fields, Lionel Barrymore, Maureen O'Sullivan. Lorch, 9:05 p.m.

**25 THURSDAY**

Thanksgiving. No events.

**FILMS**

No films.



**26 FRIDAY**

★ **Ann Arborabilia**

See 24 Wednesday. 9:30 a.m.-8:30 p.m.

★ "The Christmas Star":

U-M Exhibit Museum Planetarium

See 27 Saturday. This is a special holiday show. 11:30 a.m.; 2, 3, & 4 p.m.

★ **Soup to Nuts Autographing Session:**

Kitchen Port

Cathy Arcure, Judy Fry, and Ann Schriber of the *Ann Arbor News* food staff autograph copies of their cookbook, published earlier this year, of recipes presented in menu form and arranged by months. Bring your own copy of *Soup to Nuts*, or purchase a copy at Kitchen Port for \$4.95. Food from the book's recipes to nibble on.

Noon-2 p.m., Kitchen Port (Kerrystown). Free. 665-9188.

**U-M Ice Hockey vs. Northern Michigan**

7:30 p.m., Yost Ice Arena. \$3-\$4. 764-0247.

★ "Turkey Trot": Ann Arbor

Parks and Recreation Department

Live band at center ice. First in a series of "Ice Rink Rock 'n' Roll" parties.

8-11:30 p.m., Veterans Park Ice Arena, 2150 Jackson. \$3. (Skate rentals available for \$1.) 761-7240.

**One-Act Plays: W-5 Productions**

See 17 Wednesday. 8 p.m.

**Gemini: The Ark**

First local appearance of Ann Arbor's popular twin brother folk duo since the release, earlier this month, of their new children's album, "Good Mischief: Songs and Dances for Children." They have also released a single with a new version of their very popular "Waltz for Old Lovers." The flip side of the single is the brand new "Balloon Song," the true story of the California man who celebrated the Fourth of July this year by tying helium balloons to his lawn chair and flying 16,000 feet in the air. Versatile musicians, inventive songwriters, and skillful entertainers.

9 p.m., The Ark, 1421 Hill. \$5. 761-1451.

**FILMS**

AAF. "Moulin Rouge" (John Huston, 1952). Jose Ferrer. Poignant biography of painter Tou-

louse-Lautrec. MLB 3; 7 p.m. "Death in Venice" (Luchino Visconti, 1971). Dirk Bogarde. MLB 3; 9:15 p.m. CFT. "Romeo and Juliet" (Franco Zeffirelli, 1968). Romantic, sensual depiction of Shakespeare's famous tragedy. Mich., 4, 7 & 9:30 p.m. CG. "Rebecca" (Alfred Hitchcock, 1940). Laurence Olivier, Joan Fontaine, George Sanders. Lorch, 7 p.m. "Letter from an Unknown Woman" (Max Ophuls, 1948). Joan Fontaine, Louis Jourdan. Lorch, 9:05 p.m. C2. "The Awful Truth" (Leo McCarey, 1937). Cary Grant, Irene Dunn, Ralph Bellamy. AH-A, 7 p.m. "My Favorite Wife" (Garson Kanin, 1940). Cary Grant, Irene Dunn. AH-A, 9 p.m.



Gemini return to The Ark, Fri.-Sat., Nov. 26-27.

## 27 SATURDAY

### \*Ann Arborabillia

See 24 Wednesday, 9 a.m.-5 p.m.

### \*Volunteer Maintenance Project:

Michigan Community Theater Foundation

Meet in the lobby of the Michigan Theater to paint dressing rooms, polish brass rails, and sand the concession case.

9:30 a.m.-12:30 p.m., Michigan Theater. Free. 668-8480 or 662-3555 (after 9:30 p.m.).

### \*Santa Arrives at Arborland

Santa arrives sometime early this afternoon and will be present during mall hours until Christmas. To be announced: special program of Christmas entertainment for the kids to celebrate Santa's arrival.

Mall hours are 10 a.m.-9 p.m. (Mon.-Sat.) & noon-5 p.m. (Sun.), Arborland Shopping Center. Free. 971-1825.

### \*"More Nutritional Chinese Cooking": Kitchen Port

Christine Liu demonstrates recipes from her second book on Chinese cooking. This book incorporates knowledge and ideas she gathered as a guest of some of China's most famous restaurants, kitchens, and chefs during her travels in her homeland. Different recipes than used for her October demonstration.

10:30-11:30 a.m., Kitchen Port (Kerrytown). Free. 665-9188.

### "The Christmas Star": U-M Exhibit Museum Planetarium

Audio-visual journey back through time to look at the sky as it must have appeared to the Wise Men, along with speculation about the possible astronomical explanations of the Star that heralded the coming of a new age. Every Saturday and Sunday through January 2.

11:30 a.m. (Sat.), 2, 3 & 4 p.m. (Sat.-Sun.), Exhibit Museum, Geddes at N. University. \$1 (children under 5 not admitted). 764-0478.

### U-M Men's Basketball vs. Akron

2 p.m., Crisler Arena. \$5. 764-0247.

### U-M Ice Hockey vs. Northern Michigan

7:30 p.m., Yost Ice Arena. \$3-\$4. 764-0247.

### Swingin' A's Square Dance Club

See 13 Saturday, 8-11 p.m.

### One-Act Plays: W-5 Productions

See 17 Wednesday, 8 p.m.

### Gemini: The Ark

See 26 Friday, 9 p.m.

### FILMS

AAFC. "The Story of Adele H." (Francois Truffaut, 1975). Isabelle Adjani. Hauntingly beautiful film based on the true story of Victor Hugo's daughter. MLB 3; 7 & 9 p.m. CFT. "Lawrence of Arabia" (David Lean, 1962). Peter O'Toole, Omar Sharif, Alec Guinness, Anthony Quinn. Mich., 4 & 7:30 p.m. CG. "Lawrence of Arabia" (David Lean, 1962). See above. Lorch,

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123 W. Washington, downtown 663-3692  
November hours: Mon.-Sat. 10-9, Sun. 12-6

7 p.m. C2. "Murder at the Gallop" (Basil Rayburn, 1963). Margaret Rutherford, Robert Morley. Christie's Miss Marple solves another murder. AH-A, 7 p.m. "And Then There Were None" (Rene Clair, 1945). Barry Fitzgerald, Walter Huston, Judith Anderson. Based on Christie's "Ten Little Indians." AH-A, 8:30 p.m.

## 28 SUNDAY

★ Ann Arborabilia  
See 24 Wednesday. Noon-5 p.m.

★ "Tree Identification Workshop":  
Washtenaw County Parks and Recreation  
Commission Nature Walk

An hour of classroom instruction with naturalist Matt Heumann on how to use a tree identification book (bring your own), followed by a drive over to the County Farm Park to do tree identification in its woods. Bring a bag lunch, and dress for the weather.

10 a.m.-1 p.m., WCPARC Service Center,  
4133 Washtenaw (entrance off Hogback), Free.  
994-2575.

"The Christmas Star":  
U-M Exhibit Museum Planetarium  
See 27 Saturday. 2, 3 & 4 p.m.

★ Annual Children's Concert:  
Ann Arbor Symphony Orchestra

Edward Szabo conducts a program geared toward young audiences. It includes Mussorgsky's A Night on Bald Mountain, Dukas' The Sorcerer's Apprentice, Offenbach's Overture to Orpheus in the Underworld, and a "Star Wars" medley. Guest soloists are the magicians of Franz Harary and Company's "Odyssey in Illusion."

3:30 p.m., Hill Auditorium. Free.

"Goethe and His Contemporaries in Opera  
and Song": Rudolf Steiner Institute

Various local and Detroit area ensembles and soloists perform works by Schubert, Reichardt, Zelter, Boita, Thomas, Beethoven, Liszt, Mendelssohn, and Gounod. Directed by Dina Soresi Winter, head of the singing department of the Waldorf Institute of Detroit's Mercy College. To benefit the Rudolf Steiner School of Ann Arbor.

4 p.m., 1923 Geddes. Donation. 662-6398.



The Ann Arbor Symphony offers its annual Children's Concert, Sun., Nov. 28.

Weekly Potluck: Grassroots Co-operative  
and Eco-Village

See 7 Sunday. 5 p.m.

One-Act Plays: W-5 Productions  
See 17 Wednesday. 8 p.m.

### FILMS

CFT. "Oliver!" (Carol Reed, 1968). Musical version of Dickens' Oliver Twist. Mich., 2, 4:45 & 7:30 p.m.

## 29 MONDAY

★ 7th Annual Christmas Craft Auction:  
First United Methodist Co-op Nursery

A variety of popular items made by parents of nursery children, including Christmas ornaments and wreaths, household items, needle crafts, special "M" items, stained glass, toys, and other items for children. Auctioneers are Braun and Helmer. Free refreshments.

6:30-10:30 p.m., First United Methodist Church, 120 S. State. Free. 665-3380.

Works in Progress: Performance Network  
See 8 Monday. Tonight's play to be announced.  
7 p.m.

Riders in the Sky: The Ark

This ace Western swing trio made its long-awaited Ann Arbor debut in September and returns on the strength of overwhelming popular demand. Features two former Ann Arborites, Doug Green and Fred Labour.

7:30 & 9:30 p.m., The Ark, 1421 Hill. Tickets \$6 at Schoolkids and at the door. 761-1451.

★ "Whoever Says the Truth Shall Die":  
Netherlands-America University League

Showing of this biographical film about the late Italian poet, novelist, and filmmaker Pier Paolo Pasolini made by U-M Dutch Writer-in-Residence Philo Bregstein.

8 p.m., Rackham Amphitheater, 915 E. Washington. Free. 763-6865.

★ Guild House Poetry Series

See 1 Monday. Tonight: Gary Lindorff and Laura Mann. 8 p.m.

Improvisational Workshop: Eclipse Jazz

See 1 Monday. 8-9:30 p.m.



Riders in the Sky gallop back to The Ark, Mon., Nov. 29.

### FILMS

CFT. "Pretty Baby" (Louis Malle, 1978). Brooke Shields, Keith Carradine. Mich., 5:30 & 9:30 p.m. "Murmur of the Heart" (Louis Malle, 1971). French, subtitles. Mich., 7:30 p.m. CG. "The Human Condition, Part III" (Masaki Kobayashi, 1961). Final film of the trilogy, as surviving Japanese soldiers are subjected to Soviet imprisonment. FREE. Lorch, 7 p.m.

## 30 TUESDAY

★ "The Family in Late-Life Divorce":  
Divorce after 60

See 9 Tuesday. Talk by U-M social work professor Jo Ann Allen. 1:15-3:30 p.m.

★ "Adult Life and Career Development":  
U-M School of Education Adult and Continuing Education Colloquium Series

Lecture by U-M education professor Garry Walz.

4 p.m., 1211 School of Education Bldg., corner of S. University and E. University. Free. 764-5520.

★ MS Discussion Group: Huron Valley

Multiple Sclerosis Society  
7-8:30 p.m., 2301 Platt Rd. Free. For transportation help, call 663-4489.

★ "How Can I Get Him/Her There?":  
Mercywood Hospital Substance Abuse Discussions

See 2 Tuesday, 7 p.m.

Impact Dance Workshops: UAC

See 2 Tuesday, 7-9 p.m.

★ Monthly Meeting: Hospice of Washtenaw

A bereavement support group for all those who are grieving or anticipating a loss.

7:30-9:30 p.m., 2530 S. Main. Free. 995-1995.

★ "Congress and the First Amendment:  
A Jewish Point of View": Hillel Foundation

Lecture by Nathan Dershowitz, director of the American Jewish Congress' Commission on Law and Social Action.

8 p.m., 1429 Hill. Free. 663-3336.

★ "Man in the Spiritual World After Death":  
Rudolf Steiner Institute

See 2 Tuesday, 8-10 p.m.

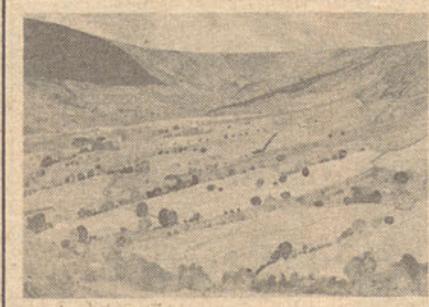
★ Full Moon Meditation Ceremony

See 1 Monday, 8 p.m.

### FILMS

CFT. "Pretty Baby" (Louis Malle, 1978). Brooke Shields, Keith Carradine. Mich., 5:30 & 7:30 p.m. "Murmur of the Heart" (Louis Malle, 1971). Explorations of mother-son relationship. French, subtitles. Mich., 7:30 p.m. CG. "Butch Cassidy and the Sundance Kid" (George Roy Hill, 1969). Robert Redford, Paul Newman, Katharine Ross. Lorch, 7 & 9:05 p.m.

## GALLERIES & EXHIBITS



John Brundson's acrylics on paper are on display at Alice Sims Gallery, all month.

Alice Sims Gallery

301 North Main. 665-4883.

Hours: Tues.-Sat., 10 a.m.-5 p.m.

JOHN BRUNDSON: Paintings

October 30-December 1.

New acrylic paintings on paper and etchings by this English artist known for his semi-abstract landscapes.

Ann Arbor Art Association

117 West Liberty. 994-8004.

Hours: Mon.-Sat., 10 a.m.-5 p.m.

ART ASSOCIATION ANNUAL '82

October 30-November 22.

Annual membership show with cash awards supplied by the local business community. Various media.

HOLIDAY GIFTS '82

November 26-December 30.

Selection of arts and crafts by regional artists. Features items appropriate for holiday gifts, with prices \$3 and up.

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Sat. & Sun. - open at 7:00 a.m.



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## the Art of Native Guinea

November 18-December 18  
1st Floor Godfrey Bldg., Kerrystown  
Monday to Saturday, 10-5 p.m.

A special exhibit



Native Man Galleries 313/994-3106

In celebration of National Book Week (November 15-21), art work by local schoolchildren is on display at the Main Library and all three branches. Gala reception with refreshments at all four locations, November 15, 7-8 p.m.

bronze and welded aluminum. Both artists are U-M graduates who have achieved national reputations.

**JON CARSMAN: Paintings**  
November 19-December 24.

This New York City artist's acrylics and watercolors focus attention upon American landscapes and architecture. Carsman calls himself a "realist" and explains, "I want to give you a feel of what it was like to be there when I was."

### Eskimo Art, Inc.

527 E. Liberty (Michigan Theater Building),  
Suite 202. 665-9663; 769-8424.  
Hours: Tues., Wed., & Fri., 10 a.m.-2 p.m.; and by appointment.

**CAPE DORSET PRINTS 1982**  
All month.

Special exhibit of forty-six prints dedicated to the memory of the artist Lucy Quinnukuak, who died September 10, 1982. This collection includes twelve of her prints. The entire exhibit is on display at the Power Center, November 4-6 (7-10 p.m.) and November 7 (2-5 p.m.). Beginning November 8, selections from this collection are on display at the gallery on a rotating basis.



Graciela Rodo Boulanger's lithographs are at Contemporary Graphics, all month.

### Blixt Gallery

229 Nickels Arcade. 662-0282.  
Hours: Mon.-Sat., 10 a.m.-5 p.m.

**STEVE BENSON: "Incantations"**  
October 20-November 30.

One-of-a-kind photographs of forest scenes, hand-colored and manipulated in other ways to create iconographic images. Benson is a well-known Detroit area artist, and this work is sponsored by a grant from the Michigan Council for the Arts.

### Clare Spitler Works of Art

2007 Pauline Court. 662-8914.

Hours: Browsing days each week and by appointment.

### TOYS & GADGETS

November 20-into December.

Paintings, sculpture, graphics, and crafts with a seasonal appeal by selected artists. Includes the oil-on-masonite "Taffy Twins" and the puppet sculpture "Homestead," both by Bruce Thayer, a Michigan artist now living in Chicago. Also "Kriegsmutter (Mother of War)" and "The Great Swiss Mountain Viewer," two ceramic sculptures by Darvin Luginbuhl.

### William L. Clements Library

South University at Tappan. 764-2347.

Hours: Mon.-Fri., 9 a.m.-noon; 1-5 p.m.

**A TRIBUTE TO PHILADELPHIA'S 300TH BIRTHDAY**  
October 18-November 19.

Prints, manuscripts, maps, and books relating to Philadelphia history, including the British occupation of 1777-1778, the yellow fever epidemic of 1793, and the city's culture, art, architecture, and mercantile pre-eminence in the 18th and 19th centuries.

### CHRISTMAS EXHIBIT

November 22-January 2.

A potpourri of American Christmases. Books, letters, manuscripts, illustrations, toys, and other items relating to American Christmas traditions, including the Christmas tree, Santa Claus, and gift-giving. An annual exhibit, always different.

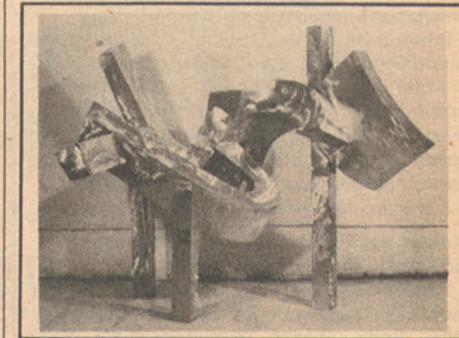
### Contemporary Graphics

548 South Main. 665-9868.

Hours: Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-4 p.m.

**GRACIELA RODO BOULANGER:**  
Lithographs and Etchings  
All month.

Limited edition of lithographs and etchings by this widely-exhibited Bolivian artist whose work is notable for its vibrantly stylized figurative designs and its rapturous use of color.



This untitled welded aluminum sculpture is part of Bill Barrett's exhibit at De Graaf-Forsythe Galleries, Oct. 10-Nov. 12.

### Ford Gallery

Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

Hours: Mon.-Fri., 8 a.m.-5 p.m.

**METALSMITHING: The Michigan Influence**  
October 31-November 24.

The inaugural exhibit of EMU's relocated and renamed Sill Gallery is a competitive jewelry and metalsmithing show sponsored by the Michigan Silversmiths Guild. Opening reception, October 31, 3-5 p.m.



The late Lucy Quinnukuak's "Night Vision" is at the Power Center, Nov. 4-7, and at the Eskimo Art gallery, Nov. 8-30.

### Generations

337 South Main. 662-6615.

Store Hours: Mon.-Sat., 10 a.m.-5:30 p.m. (9:30 p.m. on Fri.).

**CHILDREN THROUGH THE YEARS**  
November 6-13.

This children's clothing store celebrates its fourth anniversary with a window display of antique children's clothes and toys, along with an-

tique photographs of children from the collection of city historian Wystan Stevens.

**Hatcher Library Rare Book Room**  
711 Hatcher Library, U-M campus. 764-9377.  
Hours: Mon.-Fri., 1-5 p.m.; Sat., 10 a.m.-noon.

**MUSIC RARITIES**  
November 1-12.

Rare items from the U-M School of Music Library.

**PAPYRI**

November 15-December 23.

An assortment of second- through fourth-century A.D. Egyptian manuscripts on papyrus from the U-M collection, one of the largest collections of ancient papyri in the Western world. The language of these manuscripts is chiefly Greek. Many document daily life in Egypt, and some are Biblical documents, including manuscripts of the early Epistles of St. Paul.

**Intermedia Gallery**  
McKenny Union, EMU campus. 487-1268.  
Hours: Mon.-Thurs., 11 a.m.-6 p.m.; Fri.,  
11 a.m.-4 p.m.

**SALLIE TUDOR-CLOVER: Photographs**  
October 25-November 5.  
Realistic, family-oriented black-and-white photographs by this undergraduate student.

**GRAPHIC DESIGN SHOW**  
November 8-19.

Undergraduate and graduate juried show of a broad scope of graphic design skills, including illustration design, graphic layout, logos, and more.

**TEXTILE SHOW**  
November 29-December 10.  
Undergraduate and graduate juried show.



This photograph from the collection of city historian Wystan Stevens is part of Generations' 4th anniversary window display, Nov. 6-13.

**Kelsey Museum of Ancient and Medieval Archaeology**  
434 South State. 764-9304.  
Hours: Mon.-Fri., 9 a.m.-4 p.m.; Sat.-Sun.,  
1-4 p.m.

**WONDROUS GLASS:**  
Reflections on the World of Rome  
July 20-December 12.

The art of glass in the Roman Empire, featuring approximately two hundred glass objects from the Museum's own collection, almost all of it excavated by U-M between 1924 and 1935 at the Roman site of Karanis, in Egypt. This material has never been exhibited before, and it is acknowledged among scholars as one of the critical collections of excavated Roman glass. Also, masterpiece-quality specimens of Roman luxury glasses borrowed from other museums.

**Lotus Gallery**  
119 East Liberty. 665-6322.  
Hours: Tues.-Thurs., 11 a.m.-5:30 p.m.; Fri.,  
11 a.m.-9 p.m.; Sat., 11 a.m.-5 p.m.

**GALLERY ARTISTS**  
All month.

Chinese and Japanese prints and paintings;

**G. Rodo Boulanger**

Born in Laz Paz, Bolivia in 1935, Graciela Rodo Boulanger has exhibited widely in Europe, South America and the United States.

Through the month of November, Contemporary Graphics is pleased to present a special exhibition of Boulanger's limited edition lithographs and etchings.

at left: #4 of a limited edition of 200 from the "Zodiac Suite"

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Fran and Hal Larsen/Watercolors  
Brian Lonsway/Blown Glass  
Lee Peck/Wood and Metal Boxes  
Dee Segula/Pewter  
Todd Warner/Ceramic Animal Forms  
RoseAnna Tender Worth/Enamels

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# 16 HANDS

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Announcing  
an exhibit  
November 4-24

**RAKU GLAZED CERAMICS**  
by Ed Risak  
Northern Michigan University

**METAL WORK**  
BY Alf Ward  
*"The British Craftsman"*

Wine & cheese reception  
November 4  
4:00-8:00 p.m.

monday-friday 11 am-8 pm  
saturday 10 am-6 pm  
119 W. WASHINGTON  
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761-1110

antique Oriental art in porcelain, ivory, bronze, and other materials; fine antique and modern jade jewelry; select examples of American Indian pottery, baskets, kachinas, and rugs; and Western art and antiques.



Ed Risak's raku-glazed pots are at Sixteen Hands, Nov. 4-24.

#### Lotus Gallery II

119 East Liberty (lower level). 665-6322.  
Hours: Tues.-Thurs., 11 a.m.-5:30 p.m.; Fri.,  
11 a.m.-9 p.m.; Sat., 11 a.m.-5 p.m.

#### GALLERY ARTISTS

All month.

Features the work of artists in various media who show or have shown at the Ann Arbor art fairs. New artists include Frances and Michael Higgins, sculptured glass artists from Riverside, Illinois, who reportedly did \$17,500 worth of business at the 1980 art fair, the last they attended. Their sculptures are created by coating flat sheets of clear glass with micro-layers of colored enamel. After the enamel is fixed with a first firing, the glass is cut to shape. A second piece of clear glass is sandwiched on top of the enamel, and finally the whole is sculpted into a bowl, vase, or other form. Also new this month are two potters, Don Montano of Silver Spring, Maryland, and George William Peterson III of Huntington, Massachusetts.

#### Menagerie

323 East William. 665-7366.  
Hours: Mon.-Sat., noon-6 p.m.

#### BOB ALFORD: Photographs

All month.

Color photographs of rock 'n' roll stars by this Romulus artist whose work has appeared in *Rolling Stone*, *Playboy*, *Trouser Press*, and *Cream*. Alford develops his negatives with a laser technique.

#### Museum of Art

South State at South University. 763-1231.  
Hours: Tues.-Fri., 10 a.m.-4 p.m.; Sat.-Sun.,  
1-5 p.m. (Free docent-guided tours of featured  
exhibits held Tues.-Fri., 10:20-12:30 p.m., and  
Sun. at 2 p.m. Group tours can be arranged.)

#### FRANK STELLA: Prints 1967-1982

September 25-November 21.

The first retrospective exhibition of the graphic art of this major American painter begins its three-year national tour at the U-M Museum of Art. U-M history of art professor Richard Axsom, guest curator, describes Stella's work as a printmaker as a "singular achievement that ranges from precise geometry to expressive gesture, from the elegiac to the ecstatic." The 83 works in this exhibit extend from the somber elegance of Stella's first prints, the lithographs of the Black Series and Star of Persia I and II, to the lyricism of the recent Circuits. The next museum to host the exhibition will be The Whitney Museum of American Art in New York City.

#### MAJOR WORKS FROM THE COLLECTION OF JOHN PHILIP KASSEBAUM

November 13-January 16.

Approximately fifty 16th and 17th century European and Mediterranean ceramics from the collection of John Philip Kassebaum. These are mostly tin- and lead-glazed earthenwares chosen to illustrate Kassebaum's appreciation of the vital connection between painted design and ceramic shape.



This "mwai" dancing mask can be seen at the Native Man Galleries exhibit in Kerrystown, Nov. 18-Dec. 18.

#### Native Man Galleries

Godfrey Building, Kerrystown, 410 North Fourth Ave., (below Workbench). 994-3106.  
Hours: Mon.-Sat., 10 a.m.-5 p.m.

#### THE ART OF NEW GUINEA

November 18-December 18.

Masks and figures from all areas of the Sepik River and its tributaries, a group of totemic bird images, traditional forms of body ornamentation and jewelry, and utilitarian baskets, bowls, arrows, and spoons. Items in the exhibit are chosen for a strength of conception and form which gives them appeal beyond their place of origin as works of art. After this special four-week show, Native Man Galleries returns to its usual location at 1130 Olivia.

#### North Campus Commons

Bonisteel at Murfin, North Campus. 764-7544.  
Hours: Mon.-Fri., 7:30 a.m.-5 p.m.

#### ELAINE ABOULOFIO: "Up to Now"

November 2-24.

Painted wood and metal assemblages using many found objects. Also, oil paintings and drawings based on mystical and numerological symbols taken from the Kabbala. Artist's reception, November 3, 4-7 p.m.

#### Nourse Gallery

155 East Hoover. 769-2120.  
Hours: Tues.-Sat., 9 a.m.-5:30 p.m.

Frequently rotating exhibits of local artists. November schedule to be announced.

#### Phoenix Gallery

225 South Ashley. 994-5151.

Hours: Tues.-Fri. 11 a.m.-5 p.m.; and by appointment.

#### GALLERY ARTISTS

All month.

#### Rackham Gallery

Rackham Building, 915 East Washington.

764-8572.

Hours: Mon.-Fri., 10 a.m.-5 p.m.; Sat., to be arranged.

#### M.F.A. ALUMNI SHOW

November 1-13.

Multi-media two-dimensional works by Joel Hacken, Raphael Duran, and Jo Keegstra.

#### B.F.A. SHOW

November 15-30.

#### Selo/Shevel Gallery

329 South Main. 761-6263.

Hours: Mon.-Thurs. & Sat., 10 a.m.-6 p.m.;  
Fri., 10 a.m.-9 p.m.

#### WISSA WASSEF TAPESTRIES

All month.

Wissa Wassef is a school in Harania, Egypt, started thirty years ago by an Egyptian architect and his wife who believed in the natural artistic ability of children. The tapestries in this exhibit are by children from age 12 currently at the school and by mature artists who started at the school. All are handwoven from handspun wool and cotton with natural vegetable dyes. They depict the birds, animals, and people of the Nile Delta.

#### Sixteen Hands

119 West Washington. 761-1110.

Hours: Mon.-Fri., 11 a.m.-8 p.m.; Sat., 10 a.m.-6 p.m.

#### ALF WARD AND ED RISAK

November 4-24.

A Britisher who now lives in Somerset, Michigan, Ward combines brass, steel, and silver metalwork with wood to create decorative and functional pieces, including small boxes, mirrors, candleholders, and vases. Risak, a potter from Marquette, makes raku-glazed pots in various sizes and shapes. Some are open-topped, and some have sculpted lids. He is currently working in the Marquette Public Schools under a grant from the Michigan Council for the Arts.



Alf Ward's multi-media metalwork is on display at Sixteen Hands, Nov. 4-24.

**Slusser Gallery**  
Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.

Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-noon.

**ART SCHOOL UNDERGRADUATE SHOW**  
October 21-November 8.

Selected pieces from undergraduate art students in various media.

**"FROM SCIENCE TO ART":**

Holography and Laser Art

November 11-December 9.

Holography is commonly known as lensless three-dimensional photography, with a laser beam as light source. This exhibit of the work of holographic artists and scientists features the first public display of the work of Emmett Leith and Juris Upatnieks, who pioneered the development of laser holography as practical scientific tool at U-M in 1963. In all, more than 30 works by several local and national artists and scientists. Dates, times, and speakers for a series of lectures held in conjunction with the exhibit to be announced. Opening reception, November 11, 7:30-10 p.m., includes a special display with arcs of laser beams projected across the Ann Arbor sky.



James Greene's "Benin Bust" can be viewed at the Trotter House, all month.

**William Monroe Trotter House**  
1443 Washtenaw, 763-4692.  
Hours: Mon.-Fri., 9 a.m.-9 p.m.; Sat.-Sun., 6-10 p.m.

**JIMMY/JAMES GREENE: "Afro-Graphics"**  
October 1-November 30.

Thirty works in a variety of media, including charcoal, graphite, colored pencil, and conte crayon drawings, acrylic paintings, serigraphs, stained glass, and mixed media sculpture. Greene is a local resident who is apprenticed to the well-known local muralist and portrait painter Jon Lockard. Artist's reception, November 6, 6-8 p.m.

**University Club**  
Michigan Union, 530 South State. 763-4430.  
Hours: Mon.-Fri., 11:30 a.m.-2 a.m.; Sat., 8:30 p.m.-1:30 a.m.; Sun., 4-11 p.m.

**U-M FACULTY EXHIBIT**  
November 1-December 3.

Exhibit of recent works on paper, including a lot of handmade paper, by Frank Cassara, Larry Cressman, Paul Stewart, and Ted Ramsey. Opening exhibit in the newly-renovated University Club. Sponsored by the U-M Artists and Craftsmen Guild.

**Wild Weft**  
415 North Fifth Avenue (Kerrytown). 761-2466.  
Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., 9 a.m.-5 p.m. (After Thanksgiving, Sun., noon-5 p.m., and Fri. until 8:30 p.m.)

**STAFF HOLIDAY EXHIBIT**  
November-December.

Handwoven scarves, stolls, hats, and table runners by members of the Wild Weft staff.

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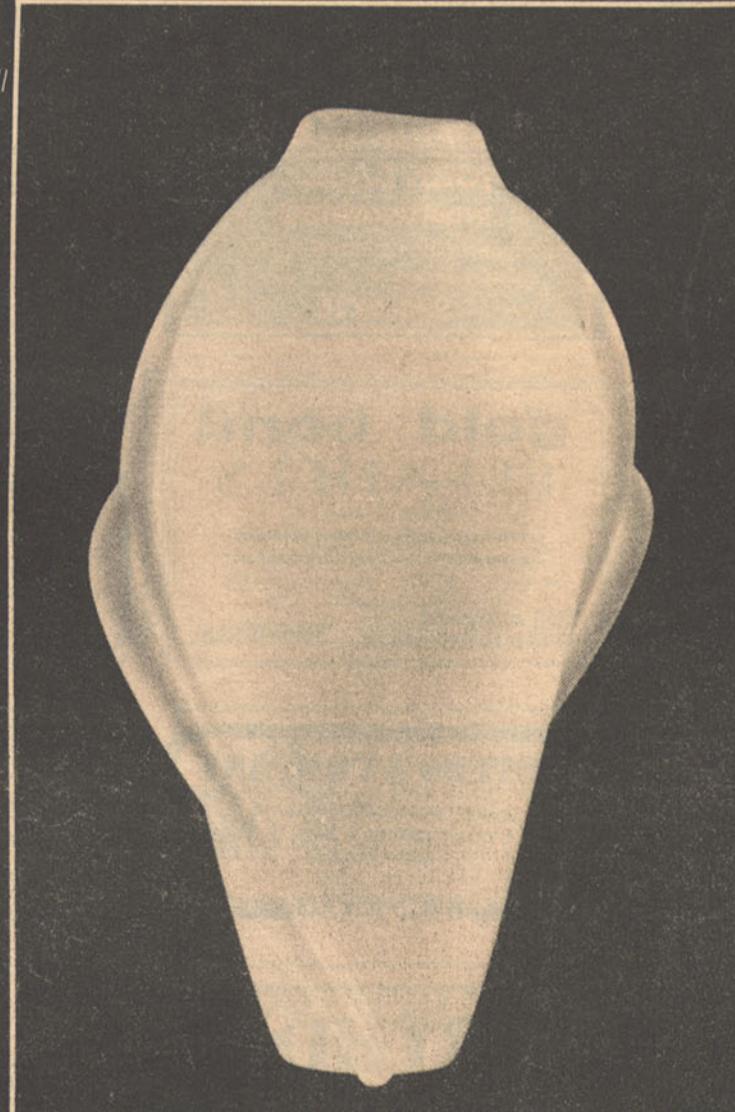
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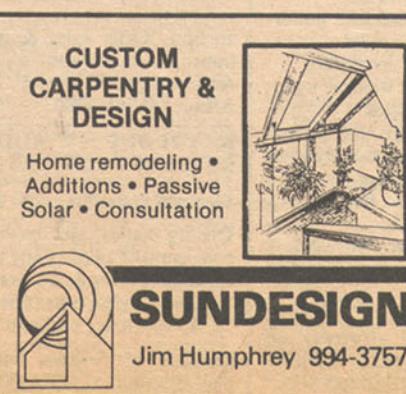
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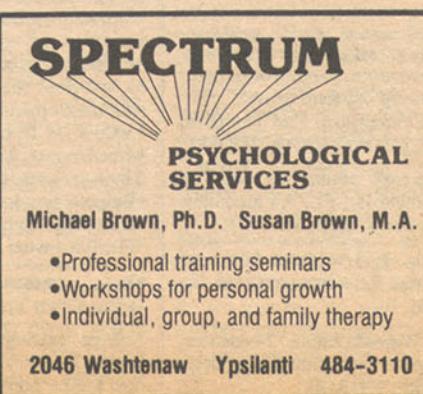
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Artist's model—experience preferred. 761-6758.

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Guitar player, acoustic, for working bluegrass band, great p/t job. 434-2773.

Toy store board of advisors open to any experienced kid over 5; adults allowed. Drop off application at Kiddie Korner, 564 S. Main at Madison.

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### HARMONICA LESSONS

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Call Peter Madcat Ruth 761-8518

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Foot & back massage & relaxation games. Healing touch in the family! Call 662-2960 to register. \$45 pair. Elisabeth Brown, RN, C. Myomassologist. Private sessions, classes available.

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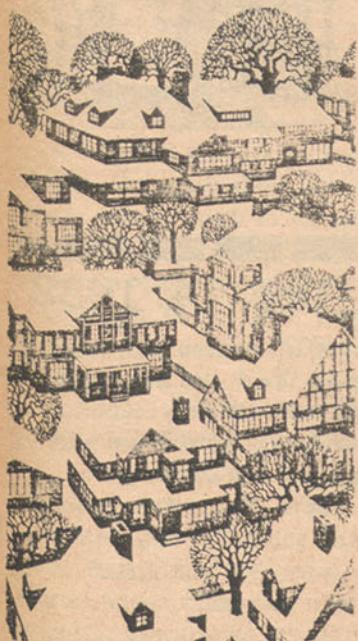
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**Body Alive!** 2 one-day introductory workshops in movement awareness, relaxation & Body/Mind Integration. Call: Susan Sapienza 662-9624 for info.

**JAZZ PIANO LESSONS:** Gandy Dancer pianist Dave Mayer. 769-5336.

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**Synergy:** Creative and healing arts center. Now offering Biokinetics, Massage, Counseling, Rebirthing, Hatha Yoga, and classes in drawing, dance warm-ups, peer counseling and meditation. Call 665-0165/769-0685.



## Miscellaneous

**GARAGE SALE** Nov. 13, 9 am-3 pm. Fletcher School Gym 1055 Cornell, Ypsi. Donations accepted, 482-5069.

**MINICAMP Childcare** 994-0749  
Evenings, weekends, overnight too!

U of M Ski Team's

13th Annual

**SKI SWAP**

Sat. Dec. 4th

9 a.m. to 9 p.m.

at the U of M Coliseum

Bring equipment to sell on

Fri., Dec. 3rd

4 p.m. to 10 p.m. ONLY

\*New \*Used \*X-Country \*Downhill

**Vote Paul Jensen** Ann Arbor Mayor 83

**Christmas Art Fair.** 150 state and national artists and craftsmen. Live entertainment. Children's area. Free parking and no admission! You can't beat it! Come join us Dec. 11, 12, U of M Coliseum, corner of Fifth Ave. at Hill. For more info, call 763-4430.

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Sat: 2:30-3:30; Tues: 7:00-8:00 p.m. \$4.00/hr. Call Nasima, 761-7084.

**NOV.** Etching & lithography classes. The Studio, downtown A<sup>2</sup>. Call 665-5044.

### • PUBLICITY SEMINARS •

• Marketing & promotion techniques For freelancers. Nov. 12, 9 am-1 pm.  
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### ANN ARBOR MEDIATION CENTER

can make available experts to assist you in coming to an agreement that will work for you.

### CALL 663-1155

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338 S. State Street

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Terri White, RN MS—Hypnotherapist

**Tense about a test?** Call 668-8843  
Terri White RN MS—Hypnotherapist

**Bothered by bulges?** Call 668-8843  
Terri White RN MS—Hypnotherapist

### ALCOHOL A PROBLEM?

Concerned about your drinking?  
Family member drinks too much?

Bob Armstrong, Alcohol Therapist  
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**Massage as a right brain experience.**  
1½ hours of pampering from your soles to your soul! \$25—call after 5:30 p.m. or weekends. Certified Myomassologist, Joy Shannon—769-2232.

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**MALE MODEL:** Exp., reliable. \$6 an hr. 3 hr min. Call 761-9201 8am-11pm.

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May 16-June 15  
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Fast, neat, professional, reasonable.  
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Receive a one and a half hour therapeutic massage with home-made oils and relaxing music for only \$20. Great for the whole family. Gift certificates available. **Minda Hart**, Certified Therapeutic Myomassologist. 662-6797.

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Realm Tutoring Service  
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Reasonable—Rapid—Reliable  
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Crazy Wisdom Bookstore offers a wide selection of books to inspire personal growth and spiritual awareness. New fall hours: M-F 12-6, Sat. 10-5. 207 E. Ann, 665-2757.

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# CHANGES

## A pre-holiday flurry of activity at the expanded Kerrytown

*Eleven expansions and new shops.*

Early this fall the newly finished second floor of Kerrytown's Market Building had seemed a confusing and rather forlorn place, with a few new shops and vast gray areas of empty space waiting to be filled with tenants at the time of the worst recession since the Depression. Visitors could well wonder whether the expansion plans of O'Neal Construction, Kerrytown's principal owner, would fall victim to bad-luck timing. The idea had been to add a second story to the Market Building, thereby increasing the complex's retail space by 6,850 square feet and achieving what developers call a "critical mass," then to link the new area with the adjacent Godfrey and Luick Buildings by means of second-story bridges for better pedestrian traffic flow.

Now, just in time for the holiday sales season, the space is about to come to life, thanks just as much to the growth and reshuffling of established Kerrytown tenants as to an influx of new tenants.

Lynchpin of the new reordering is **Tivoli**, the small (fifty-four-seat) restaurant tucked back away in the greenhouse area by the Kerrytown parking lot. Tivoli does a brisk trade in rolls and pastries, espresso and cappuccino, omelettes and other luncheon specialties that reflect the international Swiss background of owner Margaret Mason, a trim, handsome woman with a casual Continental air. It's difficult for a small restaurant to thrive on daytime business alone, so Mason has determined to be Kerrytown's second pioneer for evening hours. (Workbench is open Monday, Thursday, and Friday.)



The Golden Age Showcase's co-ordinator, Mabel Feese, with handmade friends: Doris Elston's unicorn (\$9), Katie Welch's crocheted Kermit (\$10.20), George Cismoski's carved decoy (\$48), Doris Elston's pig family (\$20), and hobo doll (\$30), Betty Kiefer's catnip mice (\$1.50), Lavrette Marquardt's decorated mice (\$3 and \$5.40) and Betty Kiefer's crocheted shawl (\$20).

Staying open in the evening is an idea long bandied about and generally rejected by established tenants but welcomed by the new Kerrytown management, by many central-area residents, and by working people who can't easily patronize a place that shuts down daily at five-thirty or six. Mason would like very much to get one of the five liquor licenses the city council's Special Liquor Committee now has to allocate after the 1980 census. Although about a hundred applicants for the coveted licenses are in line, Mason feels she has well-placed backers (including Mayor Lou Belcher and several councilpeople) and a strong case. There are no north-central licenses between the Gandy Dancer and the Heidelberg. Furthermore, the entire Kerrytown retail complex would gain by nighttime traffic generated by a restaurant that could profitably stay open until ten o'clock or so. Mason adds that she welcomes coffee-drinkers and pastry-eaters as well as diners.

Liquor license or not, Mason is going ahead with her plans for extended hours and service. They include expanding into much of the space now occupied by the Wild Weft yarn shop, adding a restroom for her customers' use when the main Kerrytown restrooms are closed, adding three or four new tables, and installing a cold kitchen where salads and sandwiches are prepared. Then the present tiny kitchen can be used to prepare more substantial dinner entrees. Other ideas include "Brunch with Bach" (Sunday brunch with performances by baroque musicians), art exhibits on the walls, and warm-weather service in the adjacent Kerrytown courtyard, newly refurbished with over \$15,000 worth of turn-of-the-century-style street lights. (A small fountain is due to be installed next year.)

**Wild Weft** owners Millie Holland and June Wendel are happy about their mid-November move into the big, airy corner space of the Market Building's second floor, where weavers taking classes can work in good natural light from the three large windows. **Fashions 'N' Things**, which sells inexpensive imports from

India including shirts and dresses, rugs, and jewelry, will expand into the rest of the Wild Weft's present space.

**U**pstairs in the Market Building, a number of new tenants, mostly start-up businesses, are coming in. Next door to Wild Weft is Cathy Czopp's **Village Coffee, Tea and Spice Company**. With its wooden racks filled with bulk teas and spices it resembles the People's Herb and Spice Co-op over on Ann Street. It carries a wider variety of coffees than the co-op, though, and also sells brewed teas and coffees by the cup.

Across the hall, **Marblehead Handprints** set up shop in late October. Nationally, it's the eleventh independent dealer to sell silk-screen fabric and accessories—yard goods, hand bags, totes, duffels, and even piecework quilts—made with material hand-printed by a ten-year-old company in Marblehead, Massachusetts. (Other stores are in places like Nantucket, Newport, Houston, and La Jolla.) Sally Eaton, who was raised in Marblehead, is co-owner along with Cynthia Burmeister. Most of their bags and totes are in the \$10 to \$30 range, Eaton says, but prices reach as high as \$400 for the pieced quilts. Marblehead's abstract, two-color designs are printed in simple, vibrant colors, along the lines of Finnish Marimekko fabrics. As at other Marblehead shops, they share the store with antiques, in this case from Sally Louis's Sutton Barn Antiques, which are also for sale.

A returning tenant familiar to many Ann Arborites is Jean Paul's **A Wee Bit of Scotland**, which started out in Kerrytown, moved next to Complete Cuisine, then left for the Renaissance Center. Its Kerrytown store, over the Fifth Avenue entrance, opened at the beginning of this month. The store's line has been expanded to include gifts from around the world, incidentally.

**The Golden Age Showcase** moved into the Market Building's new second story before it was even finished. A cooperative crafts gallery established by the Washtenaw County Community Services Agency for exhibitors of fifty-five and older, it has the cheerful, homey air of a holiday bazaar. Along with some heirloom-quality hooked rugs and quilts, it offers things like catnip mice and toaster tongs that aren't often seen in retail stores. Many Ann Arbor grandparents these days are too much on the go to even consider sitting down and crocheting a doily or baby hat, so it's comforting to know that authentically grandmotherly items are at least available for sale on a regular basis. The gallery's volunteer coordinators are Mabel Freese and Betty Kiefer. Monthly jurying by a rotating committee of members evaluates workmanship, saleability, color coordination, and hand craftsman-

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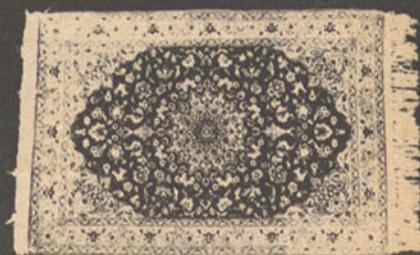
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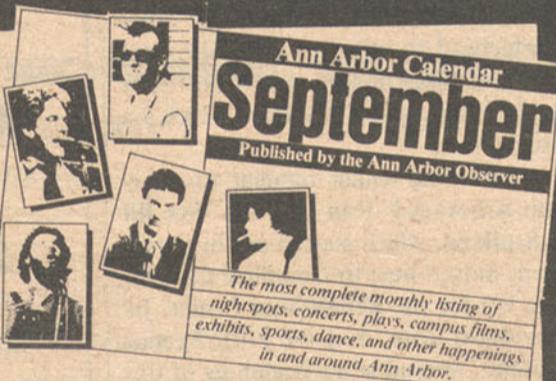
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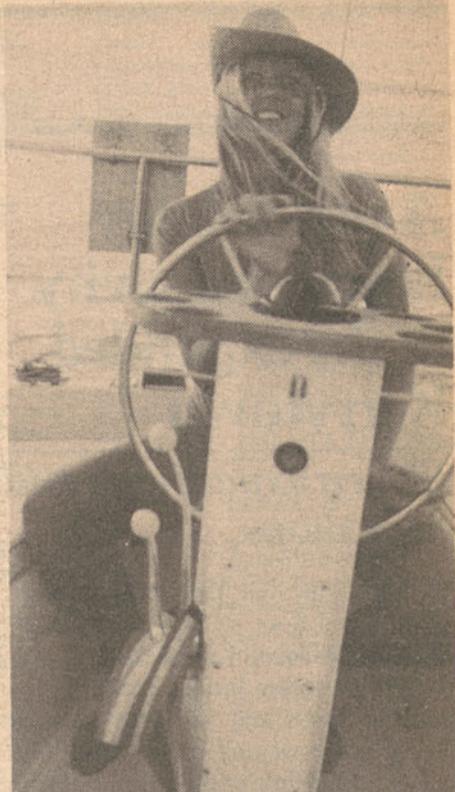
ship in submitted goods. Prospective exhibitors may call the store at 662-9110 for more information. The gallery takes twenty percent of the selling price to help cover its costs, but has to supplement that with garage sales and an upcoming holiday bazaar. For now, the showcase occupies what Kerrytown manager Kathy Foss calls a "gratuity space" (it need only pay for utilities), but later it may have to begin paying rent or move.

Across the way from the Golden Age Showcase and strategically located opposite the restrooms and next to the bridge to Kitchenport is **Key Largo**, another tenant from the final construction period. Owner Debby Walters, a tall, blonde young woman with a very relaxed manner, is a newly transplanted Floridian. For five years she ran a sailing charter business in Key West, until she married one of her charterers, Jim Walters of Ann Arbor, who with his dad runs a Detroit firm that overhauls and resells used manufacturing equipment. Key Largo is her first retail venture, and she points out that the name is derived from the Florida key and the Bogart movie, but not the current Top Ten song. Walters likes Ann Arbor but isn't looking forward to Michigan winters. "Why not bring a piece of Florida here?" she thought when considering what kind of business to get into.

Her store deals in mementoes of the more naturalistic and artistic aspects of Florida life—seashells, Key West hand-printed cotton fabric, sundresses and tops in vibrant jungle prints, made-to-order island breeches (the kind that wrap and tie), tasteful and inexpensive seashell and coral jewelry. No plastic oranges wearing sunglasses or dancing shell-and-pipe cleaner figures here! Edibles include coconut patties, orange blossom honey, coconut toast spread (apparently an addiction for some tourists), canned conch and turtle chowder. For the resort-bound, there are Key West Aloe suntan preparations and cosmetics, and swimsuits on the way. For kids there's a nifty wooden duck push toy, whose rubber feet, made from inner tubes, flop amusingly on the floor when it's pushed. The single nod to winter is a very heavy natural-color cotton sweater, a big seller at \$38.50.

"I want to give an illusion of being in the tropics," Walters smiles. "It's a fantasy, really—somewhere to think about the best parts of Florida, a real bright spot in the middle of winter." For people who *really* want to get away, she also acts as an agent for her former yacht charter business. The yachts are largely owned by airline pilots, who use them as tax shelters they can also have fun with. Typical cost of chartering a forty-foot yacht that sleeps six for a week and hiring a skipper is \$1,200, excluding food.

More recently moved in down the hall is **Flower Artisans**. With big hanging



Debby Walters at the helm.

ferns setting off tidy arrangements of roses, mums, and multicolored tropical flowers, it looks like any other small flower shop. The resemblance is intentional but somewhat misleading, owner Mike Ford admits: the ferns are real, but his flowers are all either dried or constructed out of silk. The least expensive of the silk flowers we saw were some persuasive red roses at \$1.50 apiece, but eventually, Ford says, he expects his price range to run from 79¢ for a simple phlox to \$10 for an exotic silk orchid. Ford, a twenty-eight-year-old Ypsilanti native, learned floral arranging from a friend while working at the Saline Ford plant. When Ford laid him off a year and a half ago he invested his savings in dried and silk flowers and began selling arrangements at the Ypsilanti Flea Market. Flower Artisans—"basically the same concept as your regular flower shop but with a new twist"—is the formula he settled on for a full-time silk flower store.

To add to Kerrytown's variety and to make for a lively ambiance, there's John Rasmussen's **Cart Shop**. It's a collection of four canopied carts to be more or less permanently installed along the Market Building's wide corridors and rented to craftspeople and other vendors of unusual items at rates of about \$150 a month, plus a percentage of sales. Rasmussen heads Feasibility Research Group, a market research company that has studied farmers' markets in Michigan and Wisconsin looking for ways to keep them busier in the winter. Bringing vendors indoors in pushcarts is one answer, Rasmussen thinks. One of his first customers is a Farmers' Market vendor, Mill Pond Bakery, which will sell from a custom-made cart outdoors until December and then wheel inside for the winter. The carts also give small businesses an inexpensive place to get started, Rasmussen says. In Boston's Fanueil Hall, twenty-four of forty-seven original pushcart vendors now have per-

manent stores or restaurants. The shop, managed by Rasmussen's wife Beth (a recently laid-off schoolteacher) and Peggy Platt, will open late in November. Besides the push carts, it will also have fixed stall spaces for rent and a stage for craft demonstrations.

A raised, eight hundred-square-foot platform in the center of the second-floor Market Building addition is to be left open for use as a community center—a place for group meetings and for special events and exhibits, like the display of Ann Arborabilia coming up over Thanksgiving weekend (Wednesday through Sunday, but closed for the holiday itself) and put on by local historian Wystan Stevens and the Washtenaw County Historical Society in honor of its 125th anniversary.

The community area and pushcarts are only part of a plan to encourage what Kerrytown manager Kathy Foss calls "a lot more people participation," so that Kerrytown will be a fun place to go. "The meeting area could have a brown-bag lunch program, with speakers, slide shows, and music. It could continue into the courtyard in spring and summer. The Wild West just had a sheep shearing there, in fact. We're looking into the possibility of Foxfarm Pottery setting up a Kerrytown studio similar to Smith and Nathan." (Passersby may now see Smith And Nathan furnituremakers at work through big corridor windows.)

Kerrytown has always appealed to leisured women who can take off for an afternoon of lunch and shopping. There are occasional busloads of doctors' wives in town for conventions, and there's a weekly contingent of Chicago-area ladies who have signed up for a two-day "mystery tour" by bus that includes a stop in Ann Arbor. But the increasing number of overloaded working women is increasingly making recreational shopping something of an anachronism, and a busy Saturday at Kerrytown isn't enough to make up for a generally slow week. Kerrytown management's strategy is to broaden the complex's appeal as a lively place to shop and to induce tenants to expand their hours eventually.

The Godfrey Building, that part of Kerrytown facing North Fourth Avenue, is filling up more slowly. In October Jim and Marlene DeRosia's Design Cabinetry moved from its ten-year home on North Main, across from the old post office, into half of the lower level. Now the kitchen specialists' five model kitchens have been installed, showcasing their Richcraft, Quaker Maid, Kenwood, and Tielsa cabinet lines and showing prospective customers the range of styles the firm can work in, from traditional kitchens to the very contemporary designs they're best known for. A current favorite: white cabinets and appliances with contrasting colors of tiled surfaces. The tucked-away location won't hurt business, according to Jim DeRosia, because kitchen design depends mostly on referrals anyway, and the Kerrytown location near other busi-

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## CHANGES

nesses geared to the same general market—Kitchenport, Workbench, and Smith and Nathan—can only be an asset.

Also in the Godfrey Building, Beth Cocco, formerly associated with Mary Jo Gord in Old Favorites Antiques, has established her own antique shop, **Brick-street Antiques**, dealing primarily in country items, oak, and an interesting collection of things like lace antimacassars, period costumes, and bric-a-brac. After the holidays she'll be moving into the Market Building. For November and December Lori Saginaw of Native Man Galleries will again install an exhibit of prints by contemporary Woodland Indian artists in a first-floor corner. (Native Man Galleries is ordinarily installed in her home at 1130 Olivia.)

## Art odd items at Menagerie

*Part new wave boutique, part farm auction, part art gallery.*

**M**enagerie, at 323 East William around the corner from the Public Library, subtitles itself "art odd items." It's an apt description of the eccentric shop, which draws part of its merchandise from New York fashion boutique shows and most of the rest from Minnesota farm auctions. The day we stopped by there was a photographic show in progress in the back room. Owner Dan Getty had just sold a neon sign of the letter G, and two customers (who addressed one another as "chicken-lips" and "pig brain") were examining brightly colored \$58 lace-up boots by Thom Brown.

The store started out as his personal collection of interesting objects, explained Getty, a thirty-two-year-old Dearborn native and sometime fine arts photography major at EMU. (He reminded us of Ramon Novarro without a mustache.) While Getty was visiting cousins in Franklin, Minnesota (population 557), he started going to a lot of auctions held for retiring farm families—a popular recreation up there, he says—and soon had his cousins' basement filled with enamel teakettles, old cameras, chrome bread boxes, and a dressmaker's dummy. He also turned up a treasure trove of old neon signs (including classics like "beer," "wine," and "loans") and a complete wooden phone booth. "I bought all these things, brought 'em back here—and then I started getting into going to New York to retail fashion boutique shows," Getty explained. Only later did he decide to try combining both interests in a store.



PETER VATES

Menagerie's Dan Getty with inflatable whale.

When he found that his collections only filled three of the store's four rooms, he turned the empty room into a gallery—for which he enjoys acting as a one-man jury. (November is devoted to rock-and-roll photographer Bob Alford.) Hours, somewhat loosely observed, are 12 to 6 Monday through Saturday. So far, Getty says, his most successful items have been the fashionable Thom Brown boots and low-slung Hiro shoes from Japan.

## Ian's sudden exit from the Patisserie

*After a mass exodus, a new bakery staff is on the job.*

**P**asty chef Ian Titterton and Complete Cuisine owner Sandi Cooper have parted ways. The break came in the last week in September, when Titterton was asked to resign from **Ian's Patisserie Wholesale Bakery**. The bakery, jointly owned by Titterton and Complete Cuisine, supplied The Patisserie pastry shop at Complete Cuisine, and other local outlets from the Blind Pig to the Campus Inn with croissants and a variety of continental pastries and tortes—sinfully rich or overpoweringly rich, depending on your point of view—

almost all of them of Titterton's own devising.

The split created quite a stir among local food buffs. The likable, English-born Titterton had been a popular presence downtown (one more felt than seen, given his baker's hours) ever since The Patisserie opened more than four years ago. Although Titterton was never involved in the retail end of the business, his role at the bakery was emphasized by the fact that at first the pastry shop, too, was called Ian's Patisserie. Sandi Cooper, the strong-willed, energetic force behind Complete Cuisine, says that Ian's name was dropped later because of confusion by state and federal agencies between the shop and the bakery. Titterton says the change was made at his request when he disagreed with the way the shop was being run.

Despite those earlier strains, Titterton says he was surprised to find himself out of work. When five of the bakery's six full-time employees left soon after Titterton did, Cooper was apparently surprised as well. Two wholesale customers, the Blind Pig and the Epicurean, also quit. But Cooper was able to take over management of the bakery and keep it in operation, and has since hired two new chefs, Roger Holden and Tim Mikolajczyk. Holden studied at the Culinary Institute of America under Albert Kumin and was pastry chef at the Ritz Carlton Hotel in Chicago. Mikolajczyk's strength is bread, Cooper says, and she hopes to develop a new line of breads. She is uninterested in discussing the im-



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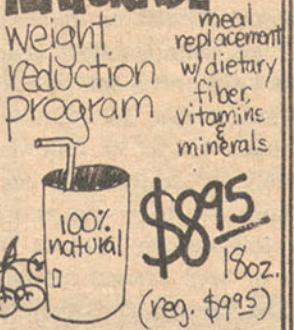
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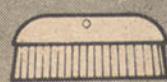
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## CHANGES

petus for the changes, saying, "I think that's probably not even important. Ian will move on with his great talent, and we will move on with our great facility and our new great talents."

Titterton also won't discuss the origins of the split, explaining that he's trying to be circumspect while the legal details of dissolving the partnership are concluded. But moving on will be hard to avoid, it seems. A restrictive clause in his contract with the bakery prohibits him from owning, operating, managing, or being under the employment of a similar business within three hundred miles of Ann Arbor for the next two years. Legal opinions he has received, he says, do suggest that at least the last restriction is unenforceable. "I can tell you what I told Sandi," he says of his plans. "I am looking for employment all over the country. However, if an offer doesn't come up that makes it worthwhile for me to relocate, I will not be forced from this area."

## Aviva's at Kerrytown

*International and imaginative, with an experimental flair.*

**B**efore it opened last spring, **Aviva in Kerrytown**, the small Mediterranean takeout restaurant in Kerrytown's Market Building, received the briefest of mentions in these pages. Now, in addition to the takeout breads, salads, and deli preparations made in the basement kitchen, Aviva is offering "The Dinner Solution": a full month's worth of dinner menus available to pick up and take home. A meal costs \$7.50 or \$9.50 a person, depending on the entree. (Orders for ten or more should be phoned in a couple of days ahead.) Some menus reflect the restaurant's Mediterranean slant, others are Central European. They are keyed to seasonal specialties in an uncommon way. One sample menu starts with orange salad and pilaf, with the choice of pumpkin chicken couscous (\$7.50) or bisteeya (described as "an elaborate three-layer Moroccan pastry filled with spicy pieces of chicken, lemony eggs, and toasted, sweetened almonds") at \$9.50, followed by almond cream for dessert. The next day's menu starts with beer soup and a tossed salad, followed by roulade of chicken breast or beef, braised cabbage with apples and raisins, and German chocolate cake.

Aviva Mutchnick Kleinbaum has a special flair for food that stems directly from her unusual experience growing up in a big Israeli housing project near Tel Aviv in the early Fifties. Jews from cultures as different as Polish and Moroc-



Aviva Mutchnick Kleinbaum.

PETER YATES

around the deli case. All this she loves. "I come from a very different culture," she says. "If people interfere, it's a sign they care."

## Arborland and Briarwood

*One's facing foreclosure, the other has more fall openings than ever before.*

can live together in big apartment houses, and Aviva early sampled a number of exotic cuisines in addition to what her Arabic-speaking mother from Iraq prepared. The result: "I'm an improviser," she says happily. "I go by taste and instinct." Dips often turn into soups, or vice-versa. She fixes an onion soup, for example, and thickens it with feta or Armenian cheese so it becomes a dip for her special chickpea bread, which she described as "a takeoff of Iraqi bread" made with a distinctive chickpea yeast. Or there's her "non-stinking" garlic salad that contains two entire heads of garlic, cooked, then mixed with zucchini, mint leaves, tomato sauce, and honey. At home she serves it over hard rye bread; at the restaurant it appears in thickened form as a salad. Another specialty is an unusual sweet-sour Turkish salad of charred green peppers, onion, garlic, wine, and hot pepper. "You love it or you hate it," Aviva states flatly.

Aviva's pulled-back hair serves to accentuate her expressive eyebrows and the big smile that often lights up her face as she talks about her customers: how she is proud to stock full lines of special ethnic spices for Arabs, Turks, and Iranians who are far from home, how one customer spent half an hour rearranging the pictures on the wall, how others will suggest ways to change

**T**he owners of **Arborland** are finding it harder than they expected to pull the twenty-year-old mall out of Briarwood's shadow. E.N. Maisel and Associates of Southfield bought the shopping center in 1978, then launched a \$10-million project to enclose and renovate it. The almost-complete overhaul has made the mall a far more attractive place both to shop in and look at (its tall skylights are a welcome relief from the flat, boxy lines prevailing on the rest of the Washtenaw Avenue strip), but so far Maisel hasn't been able to fill the center with stores—or with too many customers, judging by a recent visit. A major problem, according to Maisel senior vice-president Jim Galbraith, is that many national retailers have been unwilling to lease space in Arborland when they already have—or are contemplat-

ing—stores in Briarwood.

The purchase and renovation were paid for out of a combination of Maisel's equity, borrowed funds, and some obligations assumed from the former owners. Originally Maisel hoped to have refinanced the entire amount by now, but with Arborland only three-quarters occupied and interest rates high, it hasn't succeeded. When an \$800,000 mortgage assumed from the former owners came due in August, new financing was not yet on hand to pay it off. The mortgage holder refused to extend the loan's maturity date, and when it still hadn't been paid by the end of September, it began foreclosure proceedings.

Foreclosure proceedings aren't the end of the line for Maisel, though. "We have every intention of continuing our Arborland program," Galbraith says, explaining that the foreclosure sale still has to take place and that even afterward Maisel will have redemption rights for a period while it lines up new financing. No matter what the outcome of the foreclosure, no one has anything to gain by closing the mall, so Arborland will continue doing business as usual. According to manager Joe Thomas there have been no closings since Brown's Magnavox went out of business last summer, and Thomas expects to see a couple of new stores opening after the first of the year.

**M**eanwhile, there were still more openings in Briarwood last month and this. October saw the debut of the Yankee Peddler peddling products a little fancier than its name suggests: crystal, china, flatware, and "collectibles" like Royal Doulton and Hummel figurines. It's one of six in a Detroit-area chain. Also new in October was Ms. Sibley's shoes, featuring women's fashion, dress, and casual footwear in a middle (\$25 to \$70) price range.

They'll be joined this month by an upscale men's clothing store, Anton's, and an upscale men's shoe store, Johnston & Murphy. (Johnston & Murphy is the kind of place that uses vice-presidents of brokerage firms as models in its full-page *New Yorker* ads.) The third newcomer will be Gabe's, another men's store, mostly offering a wide range of shirts but also some robes and sweaters, all available with complimentary monogramming. A Marti Walker store may also open before Christmas if it can get a special facade from the factory in time—otherwise it will open in March for the spring season. Briarwood manager Phil Morosco notes that malls always see a lot of stores open in the period between August 1 and November 15 to catch the holiday sales rush. Although the number of new stores this fall is unusually high, it's partly the result of closings last spring that left finished space in prime locations empty. Gabe's and Anton's, for example, take up the front half of what used to be Hughes & Hatcher. A more recent casualty: Animal House, Ira Jansen's outlet for her handmade stuffed animals. Her Briarwood store had the unexpected effect of cutting into Jansen's Art Fair

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## CHANGES

sales at the Farmers' Market, since people put off Christmas purchases they formerly made during the summer expecting that they could pick them up later at Briarwood.

## Assorted notes

"Coming Soon Tamiko's," read the teaser ads in the *Ann Arbor News*, and in mid October Tamiko's arrived. The Japanese restaurant and sushi bar turns out to be the fourth undertaking of engineer/ restauranteur Greg Fenerli, who already owns the Rubaiyat, the Oyster Bar & Spaghetti Machine, and Donburi. Tamiko's is in Fenerli's building at First and Huron Streets, on the same floor as the Rubaiyat but reached from the lower-level Oyster Bar entrance on Huron.

The new restaurant is small, just fifty-seven seats, and some of those aren't really seats, they're low platforms covered with Japanese *tatami*, or grass mats. At Fenerli's State Street Japanese restaurant, Donburi, the emphasis is on quick lunches and dinners for the campus-area crowd. Tamiko's, on the other hand, serves dinner only (5 p.m. to 9:30 Tuesday through Saturday) at a more relaxed pace, with cocktails and a lot of at-the-table cooking. Its main claim to fame is the sushi bar, which offers half-a-dozen dishes based on raw fish or shellfish, rice flavored with vinegar, and seaweed.

Tamiko—she prefers the single name—has worked for Fenerli for twenty-two years, going all the way back to the original Rubaiyat on Main Street. She is now general manager not only of the restaurant that bears her name, but of all of Fenerli's other restaurants as well. In fact, she says, the idea for Tamiko's was born when her customers at Donburi kept urging her to open a sushi bar there.

Ruth Roy Interiors is about to become Marcia Dykstra Design. Dykstra, Roy's assistant for the last four years, took over the business after Roy and her husband, landscape architect Clarence, moved to Texas last January. Dykstra shares Roy's preference for contemporary design, so there won't be any immediate changes in the business, which handles residential and commercial design, with a small showroom of lighting and accessories in the Miller-Main building. In the last couple of years, though, the contemporary look has lost some favor in the interior design world. Bold, primary colors are being replaced by softer tones, Dykstra says—"a lot of turquoise-y and coral colors that I seem to remember from the Fifties and Sixties." In furniture the clean-lined, sometimes spartan pieces that dominated the Sixties and Seventies are be-

ing challenged by busier styles, like the big, puffy sofas that are everywhere these days.

Dykstra sees room for good design (which she defines as making a space comfortable and functional) regardless of current fashions, and she tries to keep up on the trends. Her personal preference, though, is still for the clean, form-follows-function modern style. "I think this is all a flash in the pan as far as design is concerned, and the basic truths of good design will come back again," she explains. "People will get fed up, I think, with clutter."

The small storefront at 120 East Washington, last home to Carpet Care's showroom, is looking snappier since Harry Kroth moved in. Kroth (rhymes with growth) was a clothing salesman at Hughes & Hatcher stores in Arborland and Briarwood for seventeen years. He opened **Kroth Men's Wear** downtown after Hughes & Hatcher went out of business. The storefront has come a long way from its garish days in the Seventies as the Purple Pickle. Kroth's decor is all subdued discretion, with dark oak floors and pale burlap walls to set off the racks of suits to good advantage.

With styled gray hair, a red toothbrush mustache, and flawless light tan suit, Kroth could be his own display mannequin. Times are tough in the clothing business right now, and Kroth thinks some stores get in trouble by spreading themselves too thin. So he avoids expensive, high-style merchandise to stress what he thinks most men will like and can afford: a lot of natural-fabric and fully-lined suits in the \$180 to \$300 price range, including some less expensive non-brand-name lines that Kroth considers good values. He and his manager, Frankie J. Schults (another Hughes & Hatcher veteran) keep the store open six days a week—evenings Monday and Friday.

**Bob Owens Datsun** on Jackson Road closed early in October. It's possible to look at the year-old dealership's demise as a sign that even the seemingly-invincible Japanese importers have been hurt by the automotive recession. As comforting as that view is to those affected by the fate of the American automobile industry, it's probably wrong. Owens told the *Ann Arbor News* that he was getting plenty of customers in the showroom, but he wasn't able to keep the cars that people wanted—like the \$4999-list Sentra—in stock. Lately Datsun has been pushing bigger, costlier models to make as much money as possible while still staying within its sales quota under the "voluntary" import restraints forced on the Japanese a year and a half ago. That hasn't been too painful for established dealers, who can "trade up" former buyers of small models, but it makes things tough for a new dealership just getting established. The problem isn't likely to go away anytime soon, either. The current quotas are set to expire next March, but domestic manufacturers are already campaigning for an extension.



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# RESTAURANTS



## Jojo's: A new trend in family restaurants

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**Atmosphere:** Lively, mixed crowd—travellers and local people. Family restaurant atmosphere in spite of liquor license.

**Recommended:** Steamed vegetables, beef entrees, soups, apples and cheddar cheese. Good coffee.

**Price Range:** Burgers variously garnished from \$2.55-\$4.55. Soups \$1.10-\$3.45. Sandwiches in the \$3 and \$4 range. Dinners \$4.50-\$9.45. Desserts: \$.95 for Jello to \$2.50 for banana splits.

**Hours:** 24 hours a day, seven days a week. Breakfast, lunch, and dinner, even roast beef, any hour of day or night.

**A**lmost everyone who thinks about it realizes Americans' food preferences are in a period of rapid change. For many of us, dinners that center on large portions of meat now seem gross. We will no longer tolerate overdone vegetables. Lightness is the order of the day, yet, paradoxically, big, gooey desserts are back in style. "All you can eat" and "yay-thick" steaks have lost their appeal as come-ons. At the same time, rich cheesecakes have never been more popular. The persistent growth of the vegetarian movement seems to be reflected in the eating preferences of non-vegetarians who still eat meat but far less of it. Where people once judged the value of restaurant meals by their copiousness, today people

frequently complain about overly-large portions. The heaping plate has become a turn-off. When vaguely perceived trends are reflected in the menu of an important national restaurant chain, one can assume the changes in taste are real and here to stay.

I recently paid several visits to Jojo's, a California-based chain with outlets on the West Coast, in the Southwest and now in the Midwest. Everything about Jojo's seems to be the result of the most careful research of people's preferences, starting with the way the restaurant looks. Jojo's handsome brick building next door to Vic Tanny's near Briarwood looks as though its style had been dictated by restrictions imposed by the city of Ann Arbor or the Taubman people who developed Briarwood. No red or orange roof or fifty-foot-tall sign announces its presence. Low-key, stainless-steel letters attached to the building near the ground tell you its name. Good landscaping, meticulously maintained, add to the restaurant's general air of dignity. It turns out Ann Arbor and Taubman had nothing to do with how Jojo's looks. All Jojo's—their matchbooks list nearly a hundred outlets—are built in the same exterior style. Jojo's looks as refined as any fancy "destination" restaurant.

Inside, during the day, every room is flooded with light from the big windows and an impressive skylight, a reflection of peoples' new impatience with murky, windowless restaurants. Light bounces merrily off white laminate-surfaced walls. Lush plants spill from niches near the ceiling. The effect is airy and uncommonly pleasant. At night, the mesmerizing stream of car lights seen through the large windows along State Road is soothing and pleasant in its own way.

There is a meaningful no smoking sec-

tion at Jojo's. It is in the bright, sky-lit atrium—surely the pleasantest place to sit at noon—set off by a wall of wood-mullioned windows. No smoke from the smoking section can penetrate it, yet there is no feeling of segregation on either side of the barrier. A vaguely "country" theme is expressed in a clean-lined, simple decor that features windowpane checks on fabrics, the tan tile floor, and laminate table tops. The very few accessories run to stone crocks and glass storage jars. There is a small service bar. Liquor at Jojo's is offered as an adjunct to food, not as an end in itself.

One look at the menu, and suddenly it becomes clear what kind of restaurant Jojo's is. It's a *picture* menu, just like Howard Johnson's, Friendly's, and Big Boy's. Glamour photos of burgers, steaks, salads, and desserts glow in rich stained-glass colors on each left-hand page. Jojo's is positioned to attract customers from nearby I-94. Open twenty-four hours a day, it offers breakfast, lunch, and dinner any time. (Liquor service is cut off at midnight.) Look more closely and you will discover that the latest eating trends are reflected in the picture menu's offerings.

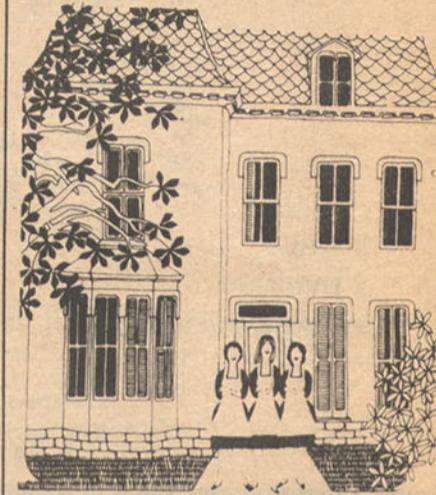
Sample a few selections and you'll spot the newness right away. The bread served is sourdough white, chewy and with good substance. It doesn't taste like the San Francisco version or have the quality of that from the Moveable Feast, but it is a huge improvement over the flannelly white bread and rolls served by Jojo's competitors. Notice that one of the most frequently ordered items is a plate of jewel-bright steamed fresh vegetables (\$3.95 a plate; \$5.95 a platter). Composed of carrots, broccoli, mushrooms, zucchini, cauliflower and what-

## The Moveable Feast

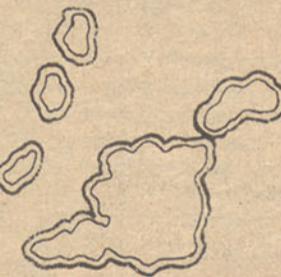
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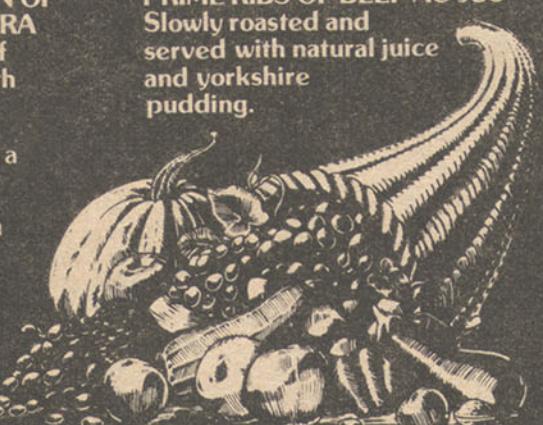
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## RESTAURANTS

ever else is in season, the vegetables are steamed to order for a mere two minutes and are served with either drawn butter or a vigorous natural cheddar cheese sauce. They are excellent, with the gorgeous colors and crisp-cooked texture of stir-fry vegetables without the oil. All entrees are made from scratch on the premises, according to Jojo's manager, and in fact the dishes I sampled clearly originated in the kitchen, not in a distant regional commissary for the chain.

In a bid for the attention of a lighter eater, a medium-size order of excellent prime rib is offered with two mounds of cottage cheese and two peach halves (\$7.95), a combination that struck me as odd. Our waiter waved us off a choice of red snapper and recommended what was listed as rainbow trout (\$6.95) instead. It turned out to be ocean trout and frozen, with that slightly bitter taste that often develops in frozen, oily fish. Ann Arborites have such easy access to excellent unfrozen fish in many restaurants that they are unlikely to tolerate this item. Only one other choice displeased me. Spaghetti, again a modest portion, came with a good enough tomato sauce, but the spaghetti itself had the texture of Franco-American canned spaghetti. It should be a favorite choice of children who like that All-American favorite for lunch. Children's portions, incidentally, are given special attention at Jojo's. They are presented as prettily as the most expensive items, and they are very reasonable—\$1.35 for the spaghetti plate or for a 1/6-pound hamburger with French fries. All children's portions include a small beverage. At Jojo's, children are first-class citizens.

For the rest, I was impressed with the "natural cut" potatoes that accompanied many choices. They are frozen, but cut from special unpeeled potatoes whose waxy texture survives freezing and light frying far better than mealy Idahoans. They are really good. Soups were all flavorful and served extremely hot. Onion soup was especially good, with lots of cheese on it. It came with garlic toast in addition to the large sourdough crouton in it. Unlimited refills on soup are offered (\$2.25-\$3.45 for full bowls). With onion, incidentally, you don't get cheese on the refill.

Keep in mind that Jojo's is aimed at the tastes of Everyman. Where ethnicity is courted, as in the spaghetti sauce or various flirtations with Mexican food ideas, the flavors are pale in comparison to the real thing. Nevertheless, the nod toward ethnic foods makes for a menu that is more interesting than those one usually finds in other restaurants in this category. The Southwest American accent is evident in Barcelona Burger (\$3.95), served on toasted sourdough bread with green chili strips and an egg on top—very tasty. Santiago Skillet (\$4.25) features crumbled hamburger scrambled with eggs and seasoned with chopped

chives and onions. (This used to be called Cuban eggs in pre-Castro days.) Served with "natural potatoes," it sounded appealing, but I didn't try it.

The menu includes ten hamburgers, priced from \$2.55 for the Cattleman's Burger, a plain 1/3-pound burger on poppyseed bun, to \$5.65 for the Burger Fantasia, which starts with the same 1/3-pound hamburger on a sourdough roll, then adds natural-fried potatoes, cheese, bacon, half an avocado, and a fresh fruit garnish. The open-face Oslo Burger (\$4.05), an onion patty melt, was an excellent grilled hamburger, hand-formed so it doesn't come out like a board. Served with smothered onions, two slices of process cheese, and a tomato slice on an excellent light caraway rye bread, it's a big open-faced sandwich and a first-class hamburger. It comes with natural-fried potatoes, a pickle spear, and a pickled pepper.

Many of these offerings seem positively revolutionary for highwayside restaurants in the Midwest, but when it comes to desserts, Jojo's selection is a throwback to the soda-fountain overstatements of yesteryear. Sundaes, ice cream sodas, and banana splits are pictured on the menu in rich detail, but I passed them by. I had a nibble of Bavarian chocolate pie (\$1.75) and found it too rich for my taste. Ice cream-filled cream puff with chocolate sauce was sinfully rich and sweet. But amid the thick shakes and whipped-cream-garnished excesses, plain Jello was also listed (\$.95) and best of all, simple apples and cheese. Four big squares of cheddar cheese were presented with a sharp, hard, and crisp apple for what struck me as a superior dessert.

That's Jojo's, a new development in mass-appeal restaurants. Any town would be pleased by the look of its building. Could a trend away from the ugliness that marks the entrances to our cities be in the works?

I asked manager Craig Bendlin how things were going since the restaurant opened a year ago last August. He told me the Ann Arbor facility is consistently first or second in sales in the whole country. For that reason, new things are tried here. Look for the specials written on the blackboard up front. The specials tend to be experimental. "We list quiche on the menu," he told me, "but we don't have quiche ovens and they weren't right in texture, so we quit making them. W.R. Grace, which owns Jojo's, is a good company to work for, and they're very responsive to their customers," he said. I detected a with-itness at Jojo's that bears him out.

\* \* \*

On a trip back to check out a detail, I found out that all Jojo's will become Coco's in less than a year. A revised menu will reflect the fact that people are eating lighter than ever before. Fresh fruit and vegetable combinations along with never-frozen fish will be emphasized, and prices will tend to be lower.

—Annette Churchill

# ADVERTISERS

Abracadabra.....	99	Dexter Mill.....	93	Kana Restaurant.....	104	R.M.S. Electronics.....	101
Advance Interiors.....	4	Dillon's.....	73	Key Largo.....	17	Redwood & Ross.....	37
Afternoon Delight.....	54	Dion Ventures, Inc.....	66	Kiddie Korner.....	40	Mr. Reid's Beauty Salon.....	117
Allan Co. of Hair Design.....	57	Dollar Bill Copying.....	100	Kinko's Copies.....	103	Renaissance.....	76
Peter Allen & Associates.....	6	Dough Boys.....	42	Kitchen Port.....	16	Roberts & Born.....	49, 87
Alpen Pantry.....	12			Kitchen Suppliers, Inc.....	28	Clair Ross, harpist.....	71
Anderson's.....	52			Kiwanis Club of Ann Arbor Western.....	73	Ross Beakes Street Body Shop.....	64
Ann Arbor Aero Services.....	62	E.J.S. Cleaning Supply.....	21	Klienschmidt Agency, Inc.....	10		
Ann Arbor Air Freight.....	65	The Earle.....	48	Kleinschmidt Hardware.....	92		
Ann Arbor Bank & Trust.....	31	Ruth Eckstein Counseling.....	43	Kroth Men's Wear.....	67		
Ann Arbor Bed & Breakfast.....	84	Eden's.....	117				
Ann Arbor Civic Theatre.....	102	A.G. Edwards & Sons.....	65	Wallace La Benne, Ph.D., counseling and therapy.....	5	Saguaro Plants.....	102
Ann Arbor Court Club.....	88	Enchanted Florist.....	40	Lake's Gallery.....	78	Say Cheese.....	104
Ann Arbor Cyclery.....	103	Escoffier.....	124	Dr. Kenneth Large, chiropractor.....	14	Say It With Balloons.....	44
Ann Arbor Implement.....	119	Evenstar Wordsmith, Inc.....	113	Larry's.....	76	Scamp Pets.....	27
Ann Arbor Mediation Services.....	114			The Learning Center.....	39	Schlanderer & Sons.....	49
Ann Arbor Muffler.....	92	Fashion-N-Things.....	17	Audree Levy's Winter Art Fair.....	75	Schneider Carpet.....	24
Ann Arbor Observer.....	102, 114	Dan Fletcher Photography.....	51	Lewis Jewelers.....	8, 26, 37	Schoolkids Records.....	74
Ann Arbor Parks & Recreation.....	101	Flower Artisans.....	17	Lillard Plumbing.....	95	Scruples.....	77
Ann Arbor Stamps & Coins.....	65	The Flower Market.....	13	Little Dipper.....	17	Selo-Shevel Gallery.....	107
Ann Arbor Thrift Shop.....	87	Flute-Harp Duo.....	38	Lock Doctor.....	6	Senior Temporary Services.....	87
A.A.T.A.....	20, 82	Forbidden City.....	102	Lodi Town & Country Furniture.....	29	Seva.....	91
Ann Arbor Trust.....	121	Carl Forslund Furniture.....	28, 86	The Lord Fox.....	34	Seyfried's Jewelers.....	50
Ann Arbor Video.....	27	Frames Unlimited.....	24	The Lotus Gallery.....	105	Sheraton University Inn.....	13, 80
Arborcrest Memorial.....	10	French Insurance.....	115	Ken Lussenden, housepainting.....	118	Re-elect Ray Shoultz Committee.....	59
Artisans.....	102	Friends of the Ann Arbor Public Library.....	47			John Shultz, photographer.....	97
Arbor Farms.....	45	Futon Designs, Inc.....	79			Siam Kitchen.....	124
Arbor Travel.....	43	Future Sound.....	101			Simply Cross Stitch.....	45
Artworlds.....	96					16 Hands.....	106
Artiste Hairstylists.....	29					Michael C. Smith, D.D.S.....	57
Aviva at Kerrytown.....	16, 18					Roy Smith for Senate Committee.....	56
California Comfort Systems.....	8	Gallup Silkworth, Inc.....	92			Smith & Nathan, Furniture Makers.....	16
Campus Inn.....	124	Garden Milieu.....	17			Spacemakers.....	113
Central Cafe.....	104	The Garden Patch.....	42			Spiegel's National Floor Covering.....	117
Charisma.....	3, 73, 90, 99	Geddes Lake.....	2			Sports Car Service.....	94
Checkmate.....	35	Generations.....	43			Stanford Enterprises.....	93
Children's Place for Home Learning.....	40, 44	Georgetown Cleaners.....	20			William K. Staples, general home maintenance.....	88
China Garden.....	122	Georgetown Spinology Center.....	92			Star Pack Solar Systems.....	50
China on the Run.....	80	Gift Collections.....	54			The Rudolf Steiner School.....	50
Church of Scientology.....	120	James B. Gilligan—Trustee Committee.....	59			Sun Photo.....	66
Cleary College.....	89	Linda Gilman, interior designer.....	98			Susan Bay Interiors.....	106
Coffee Express.....	49	Glidden Paint.....	9			Szechuan West.....	80
Collected Works.....	99, 120	Global Menu Club.....	36				
Community News Center.....	75	Golden Lady House of Beauty.....	11				
Complete Computer Center.....	26	Gourmet's Goose.....	42				
Complete Cuisine.....	4	Great Lakes Federal Savings.....	26				
Computer and Business Show.....	52	Great Lakes Hardware & Auto.....	21				
Computerland.....	65	Great Lakes Moving & Storage.....	114				
Computer Mart.....	52	Great Lakes Shipping.....	67				
Concannon Educational Advisory Service.....	47	Great Places Travel Consultants.....	95				
Condor Computers.....	20	Gross Electric.....	58				
Conlin Travel.....	9	Gym America.....	40				
Contemporary Graphics.....	105						
Cottage Inn.....	81						
Creative Windows & Walls.....	18						
Croswell Opera House.....	71	Haircuts 'N' Such.....	3				
Crown House of Gifts.....	13	Hairitage Salon.....	105				
Custom Counters.....	5	Hai Yuan Import Co.....	105				
A Cut Above.....	3, 70	Harry's Army Surplus.....	10				
B & L Supply.....	52	Harver Imports.....	16				
The Bagel Factory.....	58	Heidelberg Restaurant.....	84				
The Bagpiper.....	23	Herc's Beef & Spirits.....	57				
Balkan Beverages.....	34	Hertler Brothers.....	27				
Barberman.....	3	Hewitt Road Dental Center, P.C.....	27				
Bay's Jewelers.....	116	Holiday Hotline.....	89				
Best Way Carpet Cleaning.....	127	Homestead Winery.....	5				
Beverly Furniture Co.....	30	House of Quality Cleaners.....	119				
Bill's Bindery.....	70	House of Sandwich.....	83				
Bivouac.....	62	Howard Cooper.....	6				
Boards & Billiards.....	22	Hoyt Center, E.M.U.....	34				
Boersma Travel.....	115	Hudson's Travel.....	29				
Border's Book Shop.....	70	Humane Society of Huron Valley.....	40				
Boyer Automotive Supply.....	65	Huron Valley Electrolysis.....	96				
Bradley Chesbrough Niswonger.....	114	Iceland U.S.A.....	128				
Brian's Place.....	42	Institute for Psychology & Medicine.....	14				
Briarwood Merchants Association.....	15	Investors Diversified Services.....	6				
Brickstreet Antiques.....	17	Island Cookery.....	123				
Broadway Deli.....	80	Ivory Photo.....	90				
Buckner's Fish & Meats.....	42	J-Carr.....	119				
DeGraaf-Forsythe Gallery.....	107	J.J. Goldberg.....	59				
DeLong's Bar-B-Q Pit.....	83	Jacobson's.....	12				
The Depot.....	10	Jasmine Studio.....	87				
Design Cabinetry.....	16	Jason's.....	81				
		Jeffrey Powers Salon.....	98				
		Joe's Star Lounge.....	100				
		John Leidy Shops.....	49				
				Quick Photo.....	24		
						Yankee Trader.....	97

# THEN & NOW

## Too new to be "historic": the bus depot and Edison building

**I**t seems appropriate to mark the forthcoming passing of two noteworthy downtown buildings while we can still appreciate them. The 1940 bus terminal on West Huron near Ashley has long been a thorn in the side of any prospective developer of the so-called "jail block" bounded by Huron, Ashley, Ann, and North Main. Now it has been optioned to Dick Berger for the office/retail/condominium part of his big proposed Huron Plaza project. The 1923 Detroit Edison district office on Main at William is due to be demolished next year, after its replacement down Main Street is finished.

Each building is a good example of an interesting style of American commercial architecture that is nearly gone from Ann Arbor. Yet because those styles are too recent to be popularly perceived as "historical," hardly a voice has been raised in their support.

The Edison building is an especially dignified later example of the commercial style that won fame as the influential Chicago Style so popular in the 1890's and early 1900's. Its characteristics are very large window areas in regular groupings—a modern innovation—with nods to classical architecture in a strong cornice line, corner pillars, and classical doorway treatment. A simple kind of ornament softens and enriches the Edison building's lines: inset panels of contrasting patterns of brick. Albert Kahn used such "tapestry brick" in his acclaimed designs for Hill Auditorium and the Natural Sciences Building. Whole areas of many large American cities are dominated by tapestry brick buildings, though most lack the Edison building's strong lines and elegant detailing. When strong light rakes across the bricks and throws the richly-detailed surface into relief, it's an especially handsome sight. Its successor on the site at Main and William is a parking lot for Edison

customers, which will unfortunately create an even larger visual leak at a prominent downtown intersection which already has two parking lots and a gas station.

**W**ith the current vogue for neon and the love of streamlined vintage architecture so obvious in the popular imagery of trendy greeting cards, Ann Arbor's bus station is aesthetically coming into its own. Despite four decades of hard use, the exterior facade has kept its sleek, sharp geometric look, thanks to top-quality materials: smooth Indiana limestone facing on top, polished black marble below. The vertical thrust of the original neon sign plays off against the horizontal sweep of the window with the Art Deco-inspired semicircle at its end. As a popular local photographic subject, the bus station is even beginning to rival the Blue Front, the Fleetwood Diner, and Shakey Jake. So we were surprised to hear Gino Rossetti, the architect for Berger's project and a pretty trendy guy himself, dismiss it without the honor of a mention at a recent presentation. "There's not a damn thing worth saving on those blocks," he declared.

Travel by bus had higher status when the Ann Arbor terminal was completed in September, 1940. The small building cost \$60,000, at a time when the asking price for a new five-bedroom house on exclusive Devonshire Road was \$16,500. Many Ann Arborites may still remember vestiges of the bus terminal's elegant appointments: the wide stairway and polished stainless steel handrails leading to the restroom balcony, the ultramodern birch woodwork of the newsstand and restaurant cabinetry against the west wall, and the blue neon that gave the neon sign a slightly mysterious glow until just this past summer, when it was replaced with orange.



ECK STANGER

PETER YATES

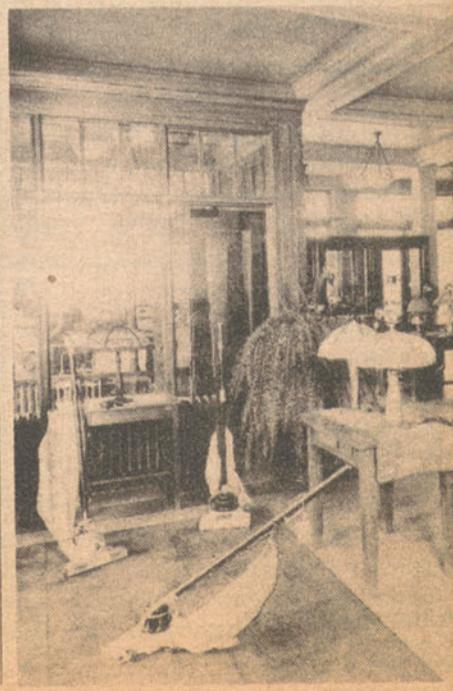
(Top) The previous bus terminal, photographed in 1940, stood on the same site as today's. It was most likely built in 1898, when the interurban railway from Detroit was extended from Ann Arbor west to Jackson. The tall brick tower housed the transformer and held up the electric lines in lieu of a pole. (A similar building, now used as a house, still stands in Lima Center, out on Jackson Road.)

Michigan's first interurban line was between Ann Arbor and Ypsilanti, the work of newspaper publisher Junius Beal and a group of Ypsilanti businessmen. The interurban system, which hauled freight as well as passengers, stopped operating in 1929. An *Ann Arbor News* article just after the new bus station opened marked the passage of "the last vestiges of the era when a big event in the lives of Ann Arbor families was a trip to Detroit by interurban, [an era] when business commuters took on a special importance to the community."

(Above) The bus station today—1982.



(Left) Edison's newly completed Ann Arbor office in 1923. (Above) Except for the removal of its cornice, the Edison building is little changed today. (Right) On display in the sales room in 1923: the latest in electric lamps and vacuum cleaners. The building was designed by Lyn Fry, who served as the U-M's architect for over two decades. His firm also designed the First National Building.



EDISON PHOTOS FROM MICHIGAN HISTORICAL COLLECTIONS

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